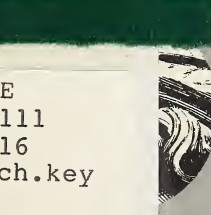
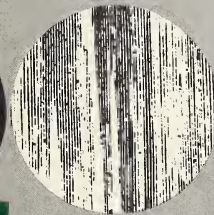
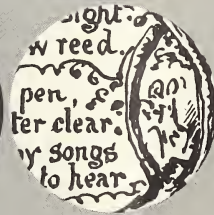


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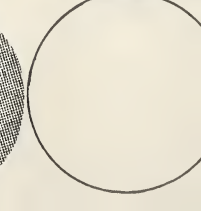
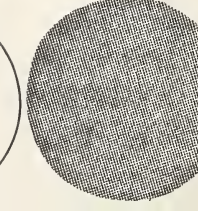
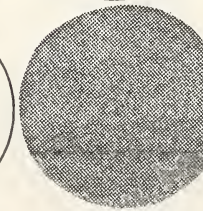
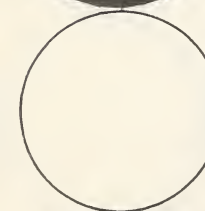
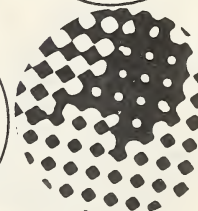
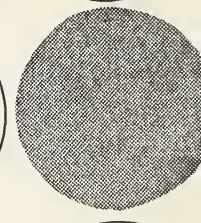
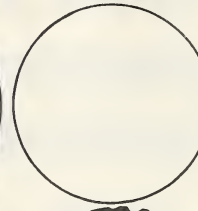
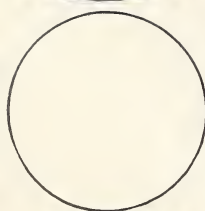
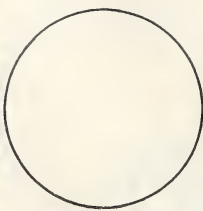
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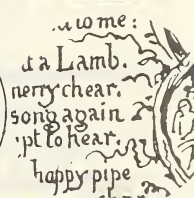
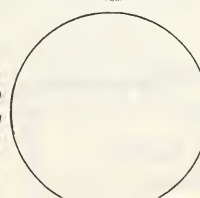
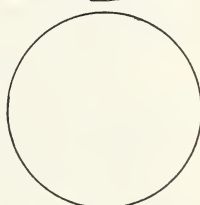
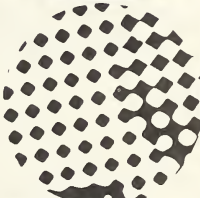
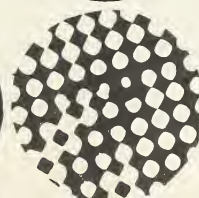
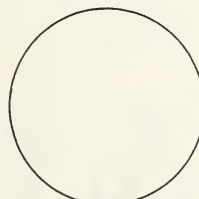
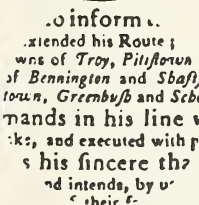
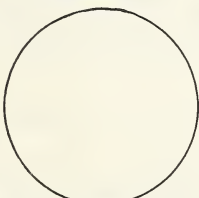
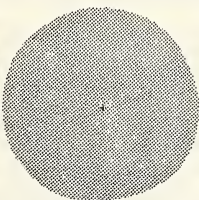
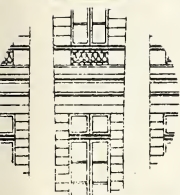
Teachers' key to

CREATIVE COMPOSITION

followed by additional exercises

in functional grammar

Longmans



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FOREWORD

1

This booklet is provided for those teachers who wish to make most effective use of the textbook in teaching the course in English composition that it provides.

THE AIM OF THE COMPOSITION COURSE

The aim of the course in composition is to teach the student to write and speak clearly and effectively. To achieve this aim, the teacher must create an interest in words, a desire to examine life, and an understanding of the principles of clear and effective writing — unity, coherence, emphasis, euphony, and economy. He must see to it that students are given ample opportunity to write and speak about life.

THE TREATMENT OF GRAMMAR

There is no reliable evidence to support the contention that an understanding of formal grammar leads to improvement in the skills of writing and speaking. For that reason, the textbook treats the study of grammatical elements in terms of their functions in expressing meaning (e.g. The student learns not merely to identify nouns but to use them to name parts of his experience accurately and appropriately.) The teacher is urged to stress this functional approach, remembering Dr. Gurrey's statement, "If the grammar makes no contribution to the composition, it fails in its purpose."

Although one-third of the Grade IX work deals with grammar, little time is spent in the mere labelling of parts of speech or in the mere identifying of sentence elements. The activities of parsing and analysing, however useful for teaching the student the technical vocabulary required to speak and write about language, have little value in teaching him to speak and write about life. And it is this aim of speaking and writing about life in a clear and

effective manner that the teacher must keep foremost. There is no excuse for stealing time from the English composition programme to teach grammar that is useful only in learning a foreign language. The teaching of such grammar is the responsibility of the teacher of foreign languages.

THE READER-WRITER CONTRACT

To encourage students to accept the responsibility of writing clearly and effectively, the teacher should stress the idea that every act of communicative writing implies a reader-writer contract. According to the terms of this contract, the reader agrees to spend the time and energy required to examine a piece of writing; in return, the writer agrees to make that writing as clear and as interesting as possible. Acceptance of this idea provides a stronger, more valuable, and more realistic motivation than the mere desire to please the teacher.

THE WRITING PARTNER

To provide definite readers, other than the teacher, with whom the students can enter into a reader-writer contract, the class should be set up as a writing laboratory, with each student having another student as his writing partner. These partners should exchange written assignments and criticize them for each other, using definite checking guides, such as those on pages 79, 95, and 107 of the textbook. When several assignments have been completed and revised in the light of the partner's criticism, the student may select one to be given to the teacher for grading.

The value of this arrangement is threefold. It provides motivation and a definite reader. It inculcates a critical attitude that the student finds useful in revising his own work. Most important, it furnishes a method of having the students do the enormous amount of writing that is required to develop skill and do it with the assurance that all their work will be read; no teacher has the time or energy to read and grade all the assignments

that his students must complete if they are to learn to write clearly and effectively.

CHAPTER ONE/ Lesson one

EXERCISE 1

1. These "feeling words" are all suitable as the names of football teams because they suggest qualities associated with the rough action of a football game and other qualities that might create fear in the opposing team. The Panthers suggests the speed, strength, cunning, and ferocity associated with the wild animal, the panther. The Goliaths suggests the great size and strength associated with the Biblical giant Goliath. The Raiders suggests speed, daring, and recklessness.
2. These "feeling words" are all suitable as the names of battleships because they suggest qualities of courage and force that can easily be associated with the tremendous size, strength, and armed power of battleships. Dreadnought means "fearing nothing". Intrepid means "possessing unshaken nerve in the presence of danger". Repulse means "forcing or driving back".

EXERCISE 2

ah, aha, alas, fie, hurrah, lo, O, oh, ouch, pshaw, dear me, bravo

In discussing the sentences composed by the students, the teacher may wish to draw attention to the punctuation used with interjections. (See Creative Composition, page 56, rule 4 and page 57, rule 4.) He may also wish to explain the difference between O and oh as illustrated by the following sentences.

"Thy mercy, O Lord, is in the heavens."
Oh, that must never happen.

4

EXERCISE 3

Perfumes: Moon Mist, Allure, Tropic Isle
Rides: The Jet Liner, The Whizzing Whirl
Dances: Teen-Queen Party, The Snow Ball,
The Winter Whirl
Magazines: The Scribe, Junior Journal
Boys' Club: The White Eagles
Girls' Club: The Distaffers

EXERCISE 4

When the students have completed their lists of words, the teacher may wish to discuss the parts played by both sound and association in suggesting the feelings conveyed by various words in the lists.

CHAPTER ONE / Lesson two

EXERCISE 1

To create the impression of paralysing fear, the author has chosen three kinds of words. He has used words that express the man's fear: "shuddering", "panic-stricken", "panic", "terror"; words that create fear: "hideous", "murder", "suffocate", "murderous"; and words that suggest inability to move: "helpless", "motionless", "speechless", "breathless", "bind", "trance". His triumph, of course, is in using the word "stealing" to describe the way in which the man senses the odour of the dusty lining of the canopy; he is so paralysed that he cannot even smell: the action comes from outside him.

The author has, moreover, arranged certain words so that they heighten the impression of paralyzing fear. In two places, he has arranged them in series of three, in order of ascending intensity, so as to suggest the growing terror: "shuddering, helpless, panic-stricken"; "motionless, speechless, breathless". In four places, he has repeated a word to suggest the steady, inexorable movement of the murderous canopy as a contrast with the paralysis of the occupant of the bed: "closer and closer", "down and down", "without pausing and without sounding", "down and down". In one place, he has used this device of repetition in order to emphasize the man's inability to move: "bind me faster and faster".

CHAPTER ONE / Lesson three

EXERCISE 1

1. "lower-priced suit" because it suggests a bargain without implying the inferior quality that is associated with the word "cheaper"
2. "reprocessed material" because it suggests a renewal of life in the material rather than emphasizing the used quality conveyed by the word "secondhand"
3. "Rose Garden Heights" because it suggests a community of beauty and individuality, not the place of common, ordinary plainness suggested by "Smith's Subdivision"
4. "dinette" because it suggests a special kind of room and not merely a smaller form of a certain kind of room
5. "a home on Sunrise Road" because "Road" is less common than "Street", and "Sunrise" suggests beauty rather than the pressure of time implied by "Early"
6. "simulated-leather purse" because "simulated" is not so common as "imitation" and lack of familiarity with the term lessens the thought of inferiority that is associated with "imitation"

7. "Hudson Seal coat" because it suggests an original, genuine product rather than a product that has been processed to change its appearance
8. "garden-fresh vegetables" because it suggests emphatically a favourable quality of the vegetables
9. "bargain books" because it conveys the positive impression of something valuable rather than the negative impression of something that has outlived its usefulness

EXERCISE 2

In discussing the sentences composed by the students, the teacher may wish to draw attention to the fact that the writer always thinks about his reader and the effect that his words will have on his reader. This fact is fundamental in good writing and is emphasized in Creative Composition (See pages 14, 68) where it is designated as the "reader-writer" contract.

EXERCISE 3

Discussion of the advertisements will permit the teacher to stress the emotional impact of certain words and to alert his students to the importance of clear thinking about the actual meanings of words as contrasted with their associations. He will be able to demonstrate that clear thinking is an end in itself and therefore one of the chief aims of education and that composition is one of the best methods of achieving this aim.

EXERCISE 4

Discussion of the rules composed by the students will enable the teacher to discuss the functions of the imperative sentence and the assertive sentence so that the student comes to see these as aids to expressing his ideas in

suitable forms rather than as abstract grammatical concepts.

7

CHAPTER ONE / Lesson four

EXERCISE 1

As these explanations are made, a list may be made of the ways in which words influence our daily lives: they entertain, inform, persuade, convince, encourage, discourage, frighten, cheer, sadden, anger, inspire, and move to action. Newspapers and news broadcasts may use words to inform. The words of politicians and advertising copy writers may persuade, convince, or move to action. The words of actors and comedians may entertain. The words heard in our schools and places of worship may encourage and inspire. The words of friends and relatives may cheer or sadden. The words of enemies may frighten or anger.

Once again, the teacher will want to demonstrate the importance of an awareness on the part of the speaker or writer of the effect of his words on the listener or reader.

EXERCISE 2

The teacher may wish to compare the students' work with actual advertisements to demonstrate the use of "feeling words", image-making words, rhythm, and repetition in persuading the reader to buy a certain product.

CHAPTER ONE / Lesson five

EXERCISE 1

The student should be encouraged to think not only of his emotional reaction but also of the actual

physical sensations of sight, sound, smell, taste, and touch that he experienced. Strong writing grows out of keen observation.

EXERCISE 2

The teacher will want to use the two parts of this exercise to illustrate the difference between a merely pictorial account and an account that seeks to reveal something of the nature of the person rather than his appearance. Students should be helped to see that this latter kind of writing is generally more powerful and interesting because it is related to emotions.

EXERCISE 3

When the most successful piece of writing is determined by vote, it might be examined to see why it is successful. The teacher may wish to show that the writer had a certain aim in mind, that he selected his material and organized it, chose his words and arranged them in such a way as to create this effect for certain readers.

EXERCISE 4

Students' answers to this exercise generally fall into three categories. There are those that merely describe the incident and do not suggest any emotional reaction. (As the car roared past, a black form sailed through the air, hit the pavement with a thump, and lay still.) There are those that tell the writer's reaction. (My grief was terrible as I stood staring at the lifeless body.) The best, however, show, not simply tell, the writer's reaction. (I watched the little body quiver for a moment and then, as it lay still, I turned and brushed a tear from my eye.)

Students should understand that powerful writing, like powerful teaching, comes from **SHOWING**, not merely **TELLING**, the reader.

EXERCISE 1

This discussion should show that the ability to re-create experience in words permits a person to reconstruct his own experience so that he can assess its worth and make valuable decisions that will affect his conduct, enables him to communicate effectively with others, makes possible the world of narrative and dramatic entertainment and permits the preservation and transmission of knowledge.

EXERCISE 2

In order to re-create the experience, the student must include at least seven events and the emotions associated with them: the delay of the banquet (the baron's despair), the order to begin the feast (the baron's reluctance), the baron's hasty exit at the sound of the horn (excitement), the arrival of the future son-in-law without attendants (the baron's disappointment), the baron's eloquent and courteous reception (pride), the appearance of the blushing bride (the bride's fear that causes her to be shy), the reaction of the young cavalier and the girl to each other (pleasure).

CHAPTER ONE / Lesson seven

EXERCISE 1

1. The boy kicked the ball.
2. Tomorrow we shall have a French examination.
3. He was accidentally killed by his friend.
4. A girl was buying a hat.

5. I have been waiting all this time for him.
6. He did it just to win the race.
7. The car turned the corner on two wheels.
8. She was deserted by her parents.
9. He left the house immediately after his dinner.
10. The crowd shouted loudly.

EXERCISE 2

The teacher may use this exercise to discuss the functions of the various parts of speech and demonstrate how precise words can perform these functions more exactly than certain vague slang expressions.

EXERCISE 3

The teacher will want to use this exercise to demonstrate the functions of the subject and the predicate in writing complete sentences and the importance of writing complete sentences in order to express complete thoughts. The subject designates persons, places, or things, and the predicate states something about them.

There is little value in having the student merely identify these parts of the sentence. He must understand their functions in forming, expressing, or communicating ideas and thoughts.

EXERCISE 4

These sentences were written by students in Grade Nine. In each of them, the predicate has the function of expressing the precise action of the subject.

The ripples slapped gently against the side of the white hull.

The column spouted from the fountain and rained down into the waiting pool.

The green waves shattered against the cliff.

The drops merged and slithered down the window pane.

The wave broke, and long fingers of water
scampered up the wet sand.

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CHAPTER ONE / Lesson eight

EXERCISE 1

This discussion should make clear the importance of thinking accurately in words in order to understand life, to express our thoughts about it, and to make sound judgements and decisions.

EXERCISE 2

In addition to using this exercise as a test of the student's ability to organize his thoughts and set them down in a clear, orderly fashion, the teacher will want to use it to demonstrate the various levels of usage that exist and to show that good taste governs the choice of words to be used in any act of speaking or writing: words should suit the occasion and the subject.

CHAPTER TWO / Lesson one

EXERCISE 1

1. Ferris wheel, Fahrenheit thermometer, Wedgwood china, Tabasco sauce (The teacher may wish the students to discover the people whose names gave us these words: macadam, derrick, hansom, dunce, gerrymander, cardigan, silhouette.)

2. The teacher may wish to encourage the students to explain why the names suggested are suitable (e.g., "Rex", which is Latin for "king" may be a suitable name for a large dog because it suggests the majestic strength and bearing of the animal.)

EXERCISE 2

1. Muriel Lankin - proper, concrete
student - common, concrete
Park District High School - proper, concrete
2. change - common, abstract
plans - common, abstract
3. book - common, concrete
loneliness - common, abstract
life - common, abstract
Antarctic - proper, concrete
4. Mother - proper, concrete
bottle - common, concrete
perfume - common, concrete
shelf - common, concrete
5. Campers - common, concrete
Shadow Lake - proper, concrete
sunshine - common, concrete
6. century - common, abstract
Canada - proper, concrete
7. value - common, abstract
education - common, abstract
8. dawn - common, concrete
helicopter - common, concrete
help - common, abstract
survivors - common, concrete

EXERCISE 3

1. face - verb, expressing the action of the subject "you"
to harm - verb, transmitting action to the object "anybody" (With some classes, the teacher may wish to point out that "to harm" is a gerundial infinitive, part noun and part verb. As a noun, it is object of the verb "do wish".)

2. smile - noun, object of the verb "saw",
naming the expression
face - noun, object of the preposition "of",
naming the part of the head
3. smile - verb, expressing the action of the
subject "you"
harm - noun, object of the verb "won't do",
naming the quality
4. dream - noun, object of the preposition "in",
naming the mental state
stone - verb, expressing the action performed
by "them" (With some classes, the teacher
may wish to point out that "stone" is the root
infinitive of the verb and that the subject of an
infinitive is in the objective case; hence "them",
rather than "they".)
5. dream - verb, expressing the action of the
subject "he"
play - verb, expressing the action of the
subject "he"
6. play - noun, object of the preposition "in",
naming the literary form
stone - noun, object of the verb "stealing",
naming the gem (With some classes, the
teacher may wish to point out that "stealing"
is a gerund, part noun and part verb. As a
noun, it is object of the preposition "of".)

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CHAPTER TWO / Lesson two

EXERCISE 1

1. mob
2. audience
3. congregation
4. throng
5. crowd

EXERCISE 2

- | | |
|----------|-----------------|
| 1. herd | 3. swarm |
| 2. bunch | 4. pack or deck |

- | | |
|-------------|-------------|
| 5. rope | 13. insects |
| 6. horde | 14. roses |
| 7. band | 15. hay |
| 8. gang | 16. stars |
| 9. staff | 17. friends |
| 10. board | 18. ants |
| 11. pups | 19. geese |
| 12. robbers | 20. ships |

EXERCISE 3

"Tribe" suggests that the people are primitive, that they form a community, and that they are descended from a common ancestor or give allegiance to a common chief.

"Crew" suggests that the people are organized to work together for a special purpose, such as manning a ship.

"Rabble" suggests that the people are disorderly and of low class.

"Family" suggests that the people are all closely connected by blood.

"Band" suggests that the people are grouped together for a common purpose.

"Team" suggests that the people form a definite number and that they are working together to win a contest.

CHAPTER TWO / Lesson three

EXERCISE 1

1. She - feminine, singular, subjective
he - masculine, singular, subjective
2. they - masculine or feminine, plural
subjective
it - neuter, singular, objective
3. them - masculine, plural, objective
4. we - masculine or feminine, plural,
subjective (Spoken by the witches in
Macbeth)

5. you - masculine or feminine, singular or plural, subjective
us - masculine or feminine, plural, objective
 6. You - masculine or feminine, plural, subjective
 7. It - neuter, singular, subjective
they - masculine or feminine, plural, subjective
 8. he - masculine, singular, subjective
 9. I - masculine or feminine, singular, subjective
her - feminine, singular, objective
 10. him - masculine, singular, objective
it - neuter, singular, objective
- 15

EXERCISE 2

1. they
2. me
3. We
4. me
5. he
6. me
7. she
8. him, her
9. He, she
10. I

EXERCISE 3

1. Subjective form is required as subjective completion of the verb "was".
2. Objective form is required as part of the compound object "you and me" of the verb "invited".
3. Subjective form is required as subject of the verb "did".
4. Objective form is required as part of the compound object "you and me" of the preposition "between".
5. Subjective form is required as subjective completion of the verb "is".
6. Objective form is required as part of the compound object "him and me" of the verb "will take".

7. Subjective form is required as subjective completion of the verb "was".
8. Objective forms are required as the compound object of the verb "saw".
9. Subjective forms are required as the compound subject of the verb "are going".
10. Subjective form is required as part of the compound subject "You and I" of the verb "must work".

EXERCISE 4

1. The references to "crown" and "throne" indicate that the pronoun "he" refers to a king.
2. The reference to passing an examination indicates that the pronoun "We" refers to students.
3. The references to "headlights", "tires", and "engine" indicate that the pronoun "it" refers to an automobile.
4. The reference to helping their students after school indicates that the pronoun "They" refers to teachers.
5. The references to "game" and "touchdown" indicate that the pronoun "They" refers to football players.

CHAPTER TWO / Lesson four

EXERCISE 1

- | | |
|-----------------------------|------------------------|
| 1. they - personal | mine - possessive |
| 2. We - personal | ourselves - reflexive |
| 3. nobody - indefinite | |
| 4. one another - reciprocal | |
| 5. yours - possessive | it - personal |
| 6. They - personal | themselves - reflexive |
| 7. Many - indefinite | few - indefinite |
| 8. each other - reciprocal | |

EXERCISE 2

1. The sick man killed himself.
2. They will cause themselves a great deal of trouble.
3. She made it for herself.

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EXERCISE 3

Possessive pronouns permit you to indicate ownership without repeating the name of the owner.

Reflexive pronouns allow you to refer to the subject of the sentence and indicate that the subject is acting upon itself.

Indefinite pronouns provide a means of making a general reference that is not to any particular person or thing.

Reciprocal pronouns permit you to indicate an interaction between two or more persons or things without naming them.

EXERCISE 4

Mine is the one with the torn cover.

She has hers.

I gave him yours.

We shall give them three for each of theirs.

It is his.

CHAPTER TWO / Lesson five

EXERCISE 1

1. The writer used the transitive verb "opened" to express action directed towards the object "door".
2. The writer used the transitive verb "have read" to express action directed towards the object "book".

3. The writer used the intransitive verb "smashed" to express vividly the action of the subject "boat".
4. The writer used the intransitive compound verb "bubbled and gurgled" to express vividly the action of the subject "water".
5. The writer used the transitive verb "enjoyed" to express mental reaction to the object "holiday".
6. The writer used the transitive verb "disliked" to express mental reaction to the object "reading".
7. The writer used the transitive verb "have tried" to express action directed towards the object "plan".
8. The writer used the transitive verb "wanted" to express mental reaction to the object "food".
9. The writer used the transitive verb "washes" to express action directed towards the object "car".
10. The writer used the intransitive verb "came" to express the action of the subject "men".

EXERCISE 2

The teacher will wish to point out that the use of the verb in the sentence determines whether it is transitive or intransitive. Some verbs, such as "grow" may be used as transitive, intransitive, or copula.

EXERCISE 3

"Shuffle" suggests a movement of the feet along the ground without lifting them.

"Stamp" suggests walking with a heavy tread, striking the floor or ground forcibly with the soles of the feet.

"Stride" suggests walking with unusually long steps.

"Patrol" suggests rather slow walking over a specified area for the purpose of guarding or watching.

"Shamble" suggests walking awkwardly or unsteadily.

"Prance" suggests an arrogant manner of walking suggestive of a horse that springs and bounds in high mettle.

"Scuttle" suggests running away with quick, hurried steps.

"Hobble" suggests walking lamely and with difficulty.

"Strut" suggests stepping stiffly with head erect, with an affected air of dignity or importance.

"Plod" suggests walking heavily or laboriously.

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EXERCISE 4

The teacher will want to stress the importance of choosing the exact word in order to convey to the reader a vivid picture of the action.

CHAPTER TWO / Lesson six

EXERCISE 1

1. The copula verb "feels" is used to indicate the state of the subject "she".
2. The copula verb "turned" is used to express a change of condition.
3. The copula verb "was" is used to make identification.
4. The copula verb "became" is used to express a change of state.
5. The copula verb "is" is used to draw attention to the state of the subject "She".
6. The copula verb "is" is used to indicate time.
7. The copula verb "seems" is used to indicate the state of the subject "meat".
8. The copula verb "grew" is used to express a change of state.
9. The copula verb "taste" is used to indicate the state of the subject "apples".

10. The copula verb "are" is used to show possession.

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EXERCISE 2

1. taste
2. sounds
3. feels
4. smells
5. feels
6. appeared

EXERCISE 3

1. "Shot" is a transitive verb used to express action directed towards the object "him".
"Don't blame" is a transitive verb used to express action directed towards the object "anybody".
2. "Looked" and "seemed" are copula verbs used to indicate the state of the subject "it".
3. "Roared" and "howled" are intransitive verbs used to express vividly the action of the subject "wind".
4. "Fluttered" and "twisted" are intransitive verbs used to express vividly the action of the subject "streamers".
5. "Grew" is a copula verb used to express a change of condition of the subject "patient".

EXERCISE 4

The teacher may wish to comment on the use of quotation marks, but not labour the subject. Stress should be placed on the naturalness of the dialogue. With some classes, it may be possible to have the students write dialogue that reveals the differences in character and personality of the two speakers.

EXERCISE 1

1. present progressive, to indicate that the action is going on now
2. simple present, to suggest that the subject has the power to perform the action now
3. present emphatic, to stress the fact that the subject is capable of performing the action
4. present perfect, to refer to an action completed at the present time
5. present perfect, to refer to a state continuing into the present
6. present progressive, to indicate that the action is going on now
7. simple present, to suggest that the subject has the power to perform the action now
8. present emphatic, to stress the fact that the subject is capable of performing the action
9. present perfect, to refer to an action completed at the present time
10. present perfect, to refer to a state continuing into the present time

EXERCISE 2

1. was reading
2. read and wrote
3. did ski
4. had signed
5. had been
6. were hoping
7. played
8. did try
9. had found
10. had been

EXERCISE 3

1. The past perfect tense "had gone" is used because the telling took place in the past time, and the going was completed before the telling.

2. The past perfect tense "had asked" is used because the mentioning took place in the past time, and the asking was completed before the mentioning.
3. The past perfect tense "had spoken" is used because the leaving took place in the past time, and the speaking was completed before the leaving.
4. The past perfect tense "had crossed" is used because the seeing took place in the past time, and the crossing was completed before the seeing.
5. The past perfect tense "had walked" is used because five o'clock was in the past time (as indicated by the word "that" before "evening") and the walking was completed before five o'clock.
6. The past perfect tense "had answered" is used because the opening took place in the past time, and the answering was completed before the opening.
7. The past perfect tense "had seemed" is used because "that time" was in the past, and the seeming was completed before "that time".
8. The past perfect tense "had been neglected" is used because the discovering took place in the past time, and the neglecting had taken place before the discovering.
9. The past perfect tense "had given" is used because the arriving took place in the past time, and the giving was completed before the arriving.
10. The past perfect tense "had played" is used because becoming a man had taken place in the past time (as indicated by the word "old") and the playing had taken place before that (as indicated by the clause "when he was a boy").

CHAPTER TWO / Lesson eight

EXERCISE 1

a (indefinite article), tight-fisted, the (definite article), a (indefinite article), squeezing,

wrenching, grasping, scraping, clutching,
covetous, old, Hard, sharp, no, generous,
secret, self-contained, solitary, an (indefinite
article), his (possessive adjective), old, his
(possessive adjective), pointed, his (possessive
adjective, his (possessive adjective), his (possession
adjective), red, his (possessive adjective),
thin, blue, his (possessive adjective), grating

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The wide-spread use of pictures, both black-and-white and coloured, in books, magazines, newspapers, films, and television has made it possible for modern writers to suggest complete mental images without using so many adjectives. Since Hemingway's initial success, many modern writers have purposely avoided the use of many adjectives: they have tried to use exact nouns, precise verbs, and significant dialogue that will enable the reader to use his own imagination to create vivid pictures.

EXERCISE 2

mischievous, courageous, glorious, northern, foolish, massive, artistic, tubular, splendid, useful, beautiful, snowy, princely, central, official, geometric, golden, athletic, comfortable, authoritative, delicate, parliamentary, educational, hearty

EXERCISES 3/4

The student should be encouraged to think in terms of all five senses — touch, taste, sight (colour, shape, size), sound, smell — when choosing adjectives to give clear pictures. He should also be encouraged to visualize the action or motion — if any — of the object of his description.

Once it is clear that he can identify adjectives, he should not waste his time underlining them and indicating the nouns that they modify. He should understand the function of the adjective, as indicated at the top of page 25 in the text, and be given practice in composing sentences in which he uses adjectives that perform this function.

EXERCISE 1

The teacher will want to emphasize this function of the adverb of manner in expressing feeling. The student can be guided to use these adverbs effectively to make his own writing more interesting: they tend to increase the emotional impact, and this raises the interest level.

EXERCISE 2

Some students may have to be told that the meaning of "quite" is "completely", not "rather" or "somewhat".

EXERCISE 3

1. there - place
2. cautiously - manner
3. soon - time
4. in - place
5. steadily - manner
6. Then - time
7. madly - manner
8. far - place
not - adverb of negation
9. Now - time
10. intently - manner

EXERCISE 4

The teacher may wish to point out that these adjectives, like those in Exercise 2, are concerned with degree, rather than time, place, or manner.

EXERCISE 1

of, in, in, upon, within, between, of, to, in,
against, like, to, into, over

EXERCISE 2

Before writing begins, some review may be necessary for those students who do not remember the difference between a preposition and a conjunction.

EXERCISE 3

The teacher may wish to refer to the rules (3 and 4) governing the agreement of subject and verb on page 33 of the text.

EXERCISE 4

1. The road grew rougher (as they drove.)
2. The soldiers took shelter (wherever they could.)
3. He moved (as quietly as he could.)
4. (Because the engineer was careless,) the bridge collapsed.
5. (If it rains tomorrow,) we shall stay at home.
6. He moved the picture so (that it would conceal the spot.)
7. The book (that you are holding) started the revolution.
8. The dentist extracted the tooth (that was causing the trouble.)

CHAPTER TWO / Lesson eleven

EXERCISE 1

1. in the car - position
2. of ten miles - distance
3. of crumbs - contents

4. for the garden - purpose
5. in a blue dress - appearance
6. of foam rubber - substance
7. of ten minutes - duration of time
8. for the Hallowe'en party - purpose
9. with her - position or accompaniment
10. of candy - contents

EXERCISE 2

The teacher will want to stress the fact that some adjective phrases merely give a clearer or more precise picture whereas others are essential to the meaning of the sentence.

EXERCISE 3

1. inside the tent - place
2. to my brother - possession
3. since August - time
4. for the instruments - This may also be construed as an adjective phrase of purpose modifying "container".
5. to the utmost - degree
6. for miles - distance
7. In December - time
8. with great skill - manner
9. with its tail - instrument
10. by the sentry - agent

CHAPTER TWO / Lesson twelve

EXERCISE 1

A subordinate clause has a subject and a predicate and is introduced by a conjunction. A phrase does not contain a subject and predicate; it is introduced by a preposition.

EXERCISE 3

1. when you find the boat - adverb clause
2. that he cannot read that book in two hours - noun clause
3. who discovered the painting - adjective clause
4. as well as they can - adverb clause
5. what she was doing - noun clause
6. Before his holidays began - adverb clause
7. What he has decided to do - noun clause
8. that they are using - adjective clause
9. If you succeed - adverb clause
10. what he should do - noun clause

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EXERCISE 4

1. When the last minute of the period had dragged by, the bell rang.
2. They started on their hike just as the sun began to rise.
3. When he thought that the others were asleep, Tom hid the book.
4. You must seize the opportunity before another moment passes.
5. The lady greeted the stranger as if he were a friend.
6. The boy looked at the examination paper as if it were a letter telling of his mother's death.
7. He was running as if he were pursued by fiends.
8. As wild animals face each other, the players glared at their opponents.

CHAPTER THREE / Lesson one

EXERCISE 1

- | | |
|-------------|-------------|
| 1. sentence | 4. fragment |
| 2. sentence | 5. sentence |
| 3. fragment | 6. fragment |

- | | |
|-------------|--------------|
| 7. sentence | 9. sentence |
| 8. fragment | 10. fragment |

EXERCISE 2

3. While I am at home, I shall paint the kitchen.
4. Little pictures of people all over the country, each singing at his work, illustrated the article on music.
6. After looking up some words in the dictionary, he started to rewrite the story.
8. He will succeed because he wants to do it.
10. Try to be willing to do what you are supposed to do.

EXERCISE 3

Having said what he had come to say. It has no main verb.

Which was silent now ... happen. It is an adjective clause modifying the noun "hall".

To see what the king would do. It has no main verb and merely completes the verb "waited".

Where he stopped ... monarch. It has no main verb; it is related to the noun "arch".

EXERCISE 4

He stopped speaking, turned, and walked calmly from the platform, having said what he had come to say. Proudly he moved down the long hall, which was silent now as the knights and ladies waited in breathless stillness to see what would happen, to see what the king would do. As he walked, his pace did not slacken till he reached the great arch, where he stopped and, turning towards the platform, bowed to the bewildered monarch.

EXERCISE 1

1. was - rule 5, page 33
2. is - rule 7
3. wants - rule 6
4. doesn't - rule 1
5. do - rule 2
6. expect - rule 4
7. has - rule 6
8. was - rule 1
9. is - rule 7
10. have - rule 4

EXERCISE 2

1, 3, 4, 6, 8, 9, 10 may be followed by has, is, was, comes, doesn't.
2, 5, 7 may be followed by have, are, were, come, don't.

EXERCISE 3

1. The singular verb agrees with the singular subject "Each".
2. The subject "Two dollars" is singular in meaning.
3. The subject "Neither" is singular.
4. The singular verb agrees with the singular subject "problem", not with the plural subjective completion "crowds".
5. The subject "Tom" is singular.
6. The subject "list" is singular.
7. The real subject "reasons" is plural. "There" is an expletive.
8. The subject "audience" is a collective noun, and the individual members are thought of separately; therefore, it requires a plural verb.
9. The plural verb is required because its subject is "who" and the antecedent of "who" is "girls".
10. The singular verb is used because the subject, although compound in form, is singular in meaning.

11. The singular verb is used because the subject, although plural in form, is singular in meaning.
12. The singular verb agrees with the singular subject "gift", not with the plural subjective completion "flowers".
13. The singular verb is used because the subject, although compound in form, is singular in meaning.
14. The singular verb agrees with the singular subject "regret", not with the plural subjective completion "hours".
15. The plural verb is used to agree with the nearer subject "actors".

CHAPTER THREE / Lesson three

EXERCISE 1

1. drunk (past participle)
became (simple past tense)
2. driven (past participle)
chosen (past participle)
3. fallen (past participle)
came (simple past tense)
4. sworn (past participle)
taken (past participle)
5. dived (past participle)
swam (simple past tense)
6. saw (simple past tense)
ridden (past participle)
7. worn (past participle)
torn (past participle)
8. swam (simple past tense)
sunk (past participle)
9. forgotten (past participle)
began (simple past tense)
10. did (simple past tense)
gone (past participle)

EXERCISE 2

The forms to be used are attacked, beat, climbed, drowned, froze, grew, knew, ran, saw, used.

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EXERCISE 3

The present perfect tense denotes an action completed in, or continuing into some present time.

1. The simple past "lasted" indicates that the lesson is over.
The present perfect "has lasted" indicates that the lesson is continuing into the present time.
2. The present perfect "have been" indicates that the state of being a member is continuing into the present.
The simple past "was" suggests that the state of being a member took place in the past and that the subject is no longer a member.
3. The simple past "memorized" indicates that the action took place in the past.
The present perfect "has memorized" suggests completion of the action in the present.
4. The simple past "lost" indicates that the action took place in the past.
The present perfect "has lost" indicates that the consequence of the action continues into the present.
5. The simple past "lived" indicates that the action took place in the past, that the subject no longer lives there.
The present perfect "has lived" indicates that the action is continuing into the present, that he is still living there.

EXERCISE 4

The forms to be used are: has bitten, have bitten; has burst, have burst; has crept, have crept; has dug, have dug; has dived, have dived; has dragged, have dragged; has fallen, have fallen; has flown, have flown; has rung, have rung; has thrown, have thrown.

EXERCISE 1

1. lying - reclining (intransitive)
2. laying - putting down (transitive - object "tiles")
3. lie - rest (intransitive)
4. sitting - occupying a seat (intransitive)
5. setting - putting, in the sense of establishing (transitive - object "pace")
6. Set - place (transitive - object "book")
7. rising - going up (intransitive)
8. raising - lifting (transitive - object "dust")
9. raise - procure (transitive-object "money")
10. raising - growing (transitive-object "corn")

EXERCISE 2

The teacher will want the students to check the work against the forms of the simple past tense given on page 37 of the text.

EXERCISE 3

1. lain - remained or rested (intransitive)
2. laid - placed (transitive-object "book")
3. lain - reclined (intransitive)
4. sat - occupied a seat (intransitive)
5. set - established (transitive-object "example")
6. sat - taken a seat (intransitive)
7. set - put down (transitive-object "trunk")
8. risen - gone up (intransitive)
9. raised - lifted (transitive-object "window")
10. risen - got up (intransitive)

EXERCISE 1

The meaning of "here" is included in "this", and the meaning of "there" is included in "that". The use of any unnecessary words is a waste of time and effort.

"Them" is a personal pronoun.

The reflexive pronoun and the emphatic pronoun "on" used only when there is a noun or another pronoun in the sentence whose meaning the second pronoun can reflect or emphasize.

"There's" means "there is"; "who's" means "who is"; "it's" means "it is".

EXERCISE 2

1. Peter and I carried the boat.
2. I didn't like its looks.
3. It's a shame to leave it there all winter.
4. I don't want any of those apples.
5. This key is stuck.
6. Let us go for a walk this afternoon.
Let's go for a walk this afternoon.
7. Whose book did you borrow?
8. Who's (Who is) ready for a game?
9. What are they going to do with theirs?
10. There's (There is) going to be some fun tonight.

EXERCISE 3

1. We - subject of the verb "were"
2. him - object of the verb "followed"
3. her - object of the verb "did meet"
4. she - subject of the verb "works" understood
5. me - object of the verb "told"
6. he - subject of the verb "will take"
7. I - subject of the verb "do" or "want" understood
8. us - object of the verb "pleases"
9. him, me - objects of the verb "did recognize"
10. they - subjective completion of the verb "was"

EXERCISE 4

34

The expressions in 1, 3, 5, 7, 9 should be used as subject or subjective completion of a verb.

The expressions in 2, 4, 6, 8, 10 should be used as object of a verb, object of a preposition, or subject of an infinitive. (e. g. He wanted my brother and me to do it.)

CHAPTER THREE / Lesson six

EXERCISE 1

angry	angrier	angriest
busy	busier	busiest
clever	cleverer	cleverest
cruel	crueller	cruellest
easy	easier	easiest
*guilty	guiltier	guiltiest
healthy	healthier	healthiest
lazy	lazier	laziest
lively	livelier	liveliest
narrow	narrower	narrowest
pretty	prettier	prettiest
shallow	shallower	shallowest
simple	simpler	simplest
sturdy	sturdier	sturdiest
ugly	uglier	ugliest
worthy	worthier	worthiest
careful	more careful	most careful
earnest	more earnest	most earnest

* When "guilty" is used in an absolute sense, it does not admit of comparison.

EXERCISE 2

1. That kind of hat amuses me.
2. What sort of boy is he?
3. She plays the piano well.
4. He has a unique book.
5. Ken is bigger than Joe and just as strong.
6. Susan is the taller of the twins.

7. She is kindlier to the old lady than he is.
8. This is the better book of the pair.
9. I made a worse mistake than that.
10. Tom had a perfect drawing.

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EXERCISE 3

"Latter" and "last" are used to express position in a series.

"Later" and "latest" are used to express time.

"Nearest" denotes space or distance; "next" denotes rank or order.

"Elder" and "eldest" are used only with reference to people and generally refer to members of the same family.

CHAPTER THREE / Lesson seven

EXERCISE 1

"Sweet" states a quality or condition of the subject "gardenia"; it does not describe the manner in which the action expressed by the verb takes place.

The same is true of "sour" in Sentence 2, "sad" in Sentence 3, "exciting" in Sentence 4, and "hot" in Sentence 5.

The teacher may wish to point out that the verbs in these sentences are used as copulas.

EXERCISE 2

1. Have you completed the exercise printed above?
2. The boys were very tired when they came home.
3. I need only a few more coupons.
4. That salesman surely gets results.
5. This steak tastes good.
6. It was so misty that they could hardly see.
7. Don't feel bad about it.

8. They have eaten scarcely any food for two days.
9. He wasn't well yesterday, but he is somewhat better today.
10. We saw them only once after that.

EXERCISE 3

1. Suggestion (about the use of adverbs) 7, page 42
2. Suggestion 5
3. Suggestion 4
4. The adverb "surely", not the adjective "sure", is required to modify the verb "gets". "Surely" may also be construed as a modal adverb modifying the entire sentence.
5. The verb "tastes" is used as a copula and requires a predicate adjective as subjective completion. The adverb does not describe the manner in which the action of "tastes" takes place.
6. Suggestion 6
7. The verb "feel" is used as a copula and requires a predicate adjective as subjective completion. The adverb "badly" would indicate the manner of feeling and suggest some impairment of the sense of touch.
8. Suggestion 6
9. An adverb is required as modifier of the adjective "better".
10. Suggestion 4

EXERCISE 4

1. better
2. worst
3. more often, oftener
4. sooner
5. fastest

EXERCISE 1

1. The old man fell off the ladder.
2. On the road they met an old friend.
3. Do you want her to come?
4. Did they say where they were moving?
5. Go inside the house.
6. Then the storm was over.
7. Where is she?
8. The miser put the money inside the cupboard.
9. You must wait outside his office.
10. Where did the boy go?

EXERCISE 2

1. You should have seen them run.
2. Take your hat off when you come into the room.
3. Nobody besides us knows the secret word.
4. I shall buy it from you.
5. Harry jumped into the car and drove away.
6. We could have done it easily.
7. The work on the school yearbook will be divided among the four editors.
8. Gail walked to the edge of the pool and dived into the water.
9. The boy was standing beside the tree.
10. They must have gone away.

EXERCISE 3

1. Suggestion (about the use of prepositions and conjunctions) 3, page 43
2. Suggestion 4
3. Suggestion 5
4. Suggestion 2
5. Suggestion 4
6. Suggestion 3
7. Suggestion 6
8. Suggestion 4
9. Suggestion 5
10. Suggestion 3

EXERCISE 4

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1. The door opened; so he went in.
2. A faux pas is an embarrassing mistake.
3. He studied diligently so that he would pass.
4. I read in a magazine that that country has developed more powerful atomic weapons than ours.
5. A soliloquy is a speech delivered by a character in a play as he stands alone on the stage.
6. He did all the work on it; moreover, he paid for it.
7. I do not doubt that he will succeed.
8. The little girl acts as if she were lost.
9. He did the extra work quickly so that he could get to the game on time.
10. I know that his reason for coming is that you are here.

CHAPTER THREE / Lesson nine

EXERCISE 1

1. In the semiblock form, the first line of each paragraph is indented.
2. Most business letters are now typewritten, and typing permits an even alignment of each line. The slant form is reserved for handwritten social letters, in which such exact alignment is difficult to achieve.
3. Close punctuation places a comma at the end of the first two lines of the heading and the inside address and a period at the end of the last line of each of these parts.

EXERCISE 3

See Lesson 10 in the text, pages 47-48.

EXERCISE 1

1. The first paragraph explains the purpose of the letter and gives the source of information.
2. The writer has used a clear, simple style and has observed the usual conventions of writing business letters. Names and addresses are given in full. There is a definite sequence in the arrangement of the paragraphs.

Every detail would be of importance to the person receiving this letter. No unnecessary words have been used.

The use of expressions such as "I should appreciate" and "time that is convenient to you" indicates a sense of courtesy. The indication that the writer has obtained permission to use the names that she gives as references and the including of complete addresses and telephone number show that she is concerned with the feelings of others and aware of the importance of their time.

3. The purpose of the letter
The writer's educational background
The writer's experience and references
The request for an interview
4. The fact, noted in paragraph 2, that the writer is in grade nine makes it unnecessary to include "Miss".

CHAPTER THREE / Lesson twelve

EXERCISE 1

The teacher will want to stress the personal, informal nature of each part of the friendly letter as contrasted with the business letter.

EXERCISE 1

1. Do you believe that?
2. Pay attention to these instructions.
3. Get out of here, you thief!
4. Can you see the cliff from there?
5. Will you please wait here.
6. You stole it? I don't believe it!
7. Hurray! We won!
8. I saw his name on the door: J.E. Cummings, M.D.
9. Has he read the book?
10. Would you pass the butter, please.

EXERCISE 2

An hour thus elapsed when (could it be possible?) I was a second time aware of some vague sound issuing from the region of the bed. I listened — in extremity of horror. The sound came again — it was a sigh. Rushing to the corpse, I saw — distinctly saw — a tremor upon the lips. In a minute afterwards they relaxed, disclosing a bright line of the pearly teeth. Amazement now struggled in my bosom with the profound awe which had hitherto reigned there alone. I felt that my vision grew dim, that my reason wandered; and it was only by a violent effort that I at length succeeded in nerving myself to the task which duty thus once more had pointed out. There was now a partial glow upon the forehead and upon the cheek and throat; a perceptible warmth pervaded the whole frame; there was even a slight pulsation at the heart. The lady lived!

EXERCISE 1

1. Rule (for the use of the comma) 1, page 57.
2. Rule 5
3. Rule 6
4. Rule 3
5. Rule 6
6. Rule 5
7. Rule 4
8. Rule 3
9. Rule 2
10. Rule 4

EXERCISE 2

The teacher will want to direct attention to rule 2, page 57.

EXERCISE 3

1. Oh, Mother, have you seen my stamp album?
2. Many plants, however, are unable to grow in the shade.
3. He ran up the stairs, along the hall, and into his room.
4. Mr. Jones, our coach, is going to Europe this summer.
5. No, I can't see how he can do it in time.
6. He, of course, knew something that the others didn't.
7. Hurry, men, or the fire will spread!
8. Washington Irving died on November 28, 1850.
9. Larry and Joe, two of John's friends, are eager to see the cottage.
10. I suggested that he explain what had happened, return the books, and hope for the best.

EXERCISE 1

1. Rule (for the use of the comma) 7, page 59
2. Rule 8
3. Rule 9
4. Rule 8
5. Rule 10
6. Rules 9 and 1
7. Rule 10
8. Rule 7
9. Rule 10
10. Rule 9

EXERCISE 2

1. With Carol, Anne is a different person.
2. As he stood there, he heard the drone of a plane.
3. Doug, who thinks fast, was off like a shot.
4. My father, who is a doctor, was able to help the injured man.
5. Something must be done now, or there will be trouble.
6. After Bob, Thomas entered the room cautiously.
7. The great door clanged behind him, and the old soldier crossed a gloomy hall.
8. After some gruff coughing and rubbing of his chin, Jerry attracted the notice of Mr. Lorry.
9. While I was reading, the poster was blown away by the wind.
10. One of the boys, who was more daring than the others, had climbed up the rocky wall.

EXERCISE 3

See rule 10, page 59

1. Automobiles, which now crowd our streets, create many problems.

2. Do you know the place to which he was referring?
3. I want to go back to the place where I was born.
4. Where is the man who helped me?
5. The book that you have in your hand belongs to Tom.
6. My father, who wanted me to become a writer, was interested in my essay.
7. Men who drive carelessly should be punished.
8. We soon forgot the difficulties that we had experienced.
9. The wind, which had dropped during the night, was now blowing steadily.
10. A Tale of Two Cities, which was written by Charles Dickens, is very interesting.

EXERCISE 4

An officer of artillery, a man of gigantic stature and of robust health, being thrown from an unmanageable horse, received a very severe contusion upon the head, which rendered him insensible at once; the skull was slightly fractured, but no immediate danger was apprehended. Trepanning was accomplished successfully. He was bled, and many other of the ordinary means of relief were adopted. Gradually, however, he fell into a more and more hopeless state of stupor, and, finally, it was thought that he died.

CHAPTER FOUR / Lesson four

EXERCISE 1

1. Rule (for the use of the semicolon and colon) 7, page 61
2. Rule 3
3. Rule 2
4. Rules 7 and 5
5. Rule 4

EXERCISE 3

44

1. For the committee, I have suggested these people: Gail Stringer of Regina, Betty Millhope of Fredericton, and Mary Dunne of Kingston.
2. Was it Socrates who said this: "Those who want fewest things are nearest to the gods"?
3. We did as he had instructed us: we opened the gate and waited.
4. The writer first jots down his thoughts on the subject; then, he selects those that suit his purpose; finally, he begins to write.
5. The sloping galleries were crowded with all that was noble, great, wealthy, and beautiful in the northern and midland parts of England; and the contrast of the various dresses of these dignified spectators rendered the view as gay as it was rich.
6. It did not burn him so much now; still he licked his fingers from a sort of habit.
7. At first, the smell of the man repelled them, but it was only for a moment; their lean shoulders swayed as their twitching noses ran over his outline, and then a new scent assailed them.
8. There are three factors: heat, wind, and rain.
9. We did not know he wanted us to follow him; therefore, we did not leave the camp.
10. Captain Parker will not be able to help you: he left three weeks ago.

CHAPTER FOUR / Lesson five

EXERCISE 1

1. The words are enclosed in double quotation marks.
2. A new paragraph is begun with the words of each new speaker.'

3. Commas, periods, question marks, and exclamation marks are placed inside the double quotation marks indicating the words of the speaker. Commas are placed outside the double quotation marks indicating the title of the short story, and the period is placed outside the single quotation marks indicating the speaker's use of a quotation. The question mark is placed outside the quotation marks because it does not apply to the matter quoted: the whole sentence is a question, but the quoted sentence is a command.
4. The quotation within a quotation is enclosed in single quotation marks.
5. These titles are enclosed in double quotation marks.

CHAPTER FOUR / Lesson six

EXERCISE 1

1. The biggest of the diver's enemies — and also the most savage, lively, and cunning — is the tiger shark.
2. "How — how did you do it?" gasped Paul.
3. He means — you know what he means!
4. Some children — and he is one of them — must have an audience.
5. The speech (what I heard of it, at least) was excellent.
6. "They [the aristocrats] were responsible for the revolution."

EXERCISE 1

The teacher will want to refer to the first two paragraphs on page 32 of the text. It is most important that the student bear in mind the reader-writer contract whenever he writes.

EXERCISE 2

The teacher will want to stress the choice of easier words and simpler constructions in writing for younger children. With some classes, it will be useful to indicate the importance of using picture-making words, examples, and comparisons.

EXERCISE 3

1. The reporter will want to emphasize the drama and excitement of the robbery.
2. The manager will want to give a complete, factual account of the robbery, with little stress on emotion.
3. The bandit will want to boast of the skill he feels he used in committing the crime. His language may be very harsh and will certainly include the slang used by such people.
4. The lawyer will use eloquent persuasion, glossing over some of the facts and stressing emotional matters to influence the jury.

EXERCISE 4

1. Away went the dispatch-rider at full speed.
2. There, in the cuff of my trousers, was the coin.
3. Guards were placed at the back of the house.

4. Just as I placed the money in the box, I thought I heard the sound of breathing outside the door.
5. Quickly the boy gathered up the jewels and rushed to the door.
6. Happy is the man that findeth wisdom.

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The teacher will want to stress this kind of practice with the parts of the sentence rather than the mere identification of the parts by analysis.

CHAPTER FIVE / Lesson two

EXERCISE 1

- | | |
|------------------|----------------|
| 1. Assertive | 3. Imperative |
| 2. Interrogative | 4. Exclamatory |

EXERCISE 2

1. May I please speak to John?
2. Could you please tell me why you did that?
3. Please pass the salt and pepper.
4. May I help you?
5. I should like a tin of corn, please.
6. Can't you answer the question?
7. Please be quiet.

EXERCISE 3

In a recipe - Imperative

In a friendly letter - Assertive, Interrogative, Exclamatory

In a textbook - Imperative, Assertive, Interrogative

In an announcement - Exclamatory, Assertive

In an adventure story - Assertive, Exclamatory

On an examination paper - Interrogative, Imperative, Assertive

On a label - Imperative

EXERCISE 4

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1. How slowly the time passed!
2. What a delicious dinner it was!
3. How beautiful the sunset was last night!
4. What fun they had on the hike through the woods!
5. Gone are the good old days!
6. How pretty she is!

CHAPTER FIVE / Lesson three

EXERCISE 1

In advertisements, main ideas are often separated by the use of different colours or by the use of different sizes and styles of type.

The writer of a telegram may use the word
STOP.

The radio announcer pauses.

EXERCISE 2

These small ants sometimes set out on a journey in countless numbers. One day, I saw many spiders and other insects rushing excitedly across a bare piece of ground. At the edge of the piece of ground, every blade of grass and every leaf was blackened by small ants. The swarm crossed the bare space and divided itself and moved down a small slope. By this means, many of the fleeing spiders and insects were surrounded. The efforts which the poor creatures made to escape death were strange and pathetic. When the ants came to the road, they changed their course and in narrow files moved back up the slope.

EXERCISE 3

The teacher may wish to refer to pages 56-61 in the text.

EXERCISE 4

- | | |
|-----------------|--------------|
| 1. smashed | - drifted |
| 2. visages | - faces |
| 3. nag | - steed |
| 4. thrilling | - pleasant |
| 5. gulping down | - swallowing |
| 6. daintily | - awkwardly |
| 7. waltzed | - walked |
| 8. glared | - gazed |

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CHAPTER FIVE / Lesson four

EXERCISE 1

1. Adverb
2. It does not make complete sense when standing alone.
3. It contains a subject and verb.
4. The comma is used to mark off an introductory adverb clause and to separate two main clauses joined by "and".

EXERCISE 2

1. (Because the boy found her dog,) she rewarded him.
Bare Subject - boy
Bare Predicate - found
2. (When we arrived at the gate,) I bought the tickets.
Bare Subject - we
Bare Predicate - arrived
3. I haven't had time to read the book (that you recommended.)
Bare Subject - you
Bare Predicate - recommended
4. (After the bell rang,) the students left the room.
Bare Subject - bell
Bare Predicate - rang

5. The boy (who just scored) is not the captain.
 Bare Subject - who
 Bare Predicate - scored
- 6.. (Although it will be late,) I shall be working.
 Bare Subject - it
 Bare Predicate - will be
7. (Since this is a difficult piece of work,) great
 care is necessary.
 Bare Subject - this
 Bare Predicate - is
8. I shall wait for you in the cafeteria (while you
 are writing the test.)
 Bare Subject - you
 Bare Predicate - are writing

EXERCISE 3

A simple sentence consists of one clause, which by itself expresses a complete thought.

A compound sentence consists of two or more independent clauses.

A complex sentence consists of one independent clause (called the main or principal clause) and at least one dependent clause (called the subordinate clause).

A compound-complex sentence consists of two or more independent clauses and one or more dependent clauses.

EXERCISE 4

after	before	than	unless
although	if	that	until
as	lest	though	when
because	since	till	whenever
where	whereas	wherever	while

EXERCISE 1

as	- subordinate	which	- subordinate
but	- co-ordinate	and	- co-ordinate
whom	- subordinate	whenever	- subordinate
which	- subordinate	when	- subordinate
for	- co-ordinate		

The teacher may wish to point out that Washington Irving's use of "which" (in the clause "which somewhat surprised him") to refer to a whole sentence or idea is not condoned in modern writing. (See Suggestion 1, page 85 of the text.)

With some classes it may be useful to discuss the use of the relative pronoun, which acts as both a conjunction and a pronoun. (See pages 34 and 85 in the text.)

If the writer had not subordinated the less important ideas, the paragraph would sound choppy and monotonous.

CHAPTER FIVE / Lesson six

EXERCISE 1

The teacher will want to stress the importance of adhering to the principle of unity in the paragraph.

EXERCISE 2

The students may wish to refer to the letter of application on pages 49-50 in the text.

EXERCISE 1

With some students, it is important to emphasize limiting the subject to something that can be handled in the time and space assigned. It should be explained that writing about a large subject requires enough time to handle it with sufficient detail to interest the reader. The vague generalities that would be necessary to cover the topic in a few words would be dull and boring.

EXERCISE 3

The teacher will want to re-emphasize the importance of the reader-writer contract. The writer must choose subjects that match the interest and age-level of the reader. Only a highly skilled professional author can leap such barriers and hold the reader's interest by means of his style.

CHAPTER FIVE / Lesson eight

EXERCISE 1

How to Take Good Pictures — to convey information
 Sunset — to entertain
 A Terrible Moment — to impress or to entertain
 It Is Never Too Late to Mend — to convince
 A Narrow Escape — to entertain
 Get Out and Vote — to cause to act

EXERCISE 3

The teacher will want to stress the use of figurative, emotional language as contrasted

with factual language used in the assignment suggested in Exercise 2.

CHAPTER FIVE / Lesson nine

EXERCISE 2

The teacher will want to stress the importance of gathering material before writing. Almost every professional writer keeps a notebook so that he has a store of interesting information and valuable reflection from which to draw when he begins to write. In Grade Ten, (See Chapter XI of the text) the student will be asked to keep a journal. He might start now to keep a more impersonal kind of notebook.

CHAPTER FIVE / Lesson ten

EXERCISE 1

1. In a sentence outline, every main topic, subtopic, section of subtopic, and detail is stated in full sentence form.
2. Main topics are indicated by Roman numerals.
Subtopics are indicated by capital letters.
Sections of subtopics are indicated by Arabic numerals.
Details of sections are indicated by lower case letters.
3. Subtopics are indented so that the capital letter stands immediately under the first letter of the main topic.
Sections of subtopics are indented so that the Arabic numeral stands immediately under the first letter of the subtopic.
Details are indented so that the lower case letter stands immediately under the first letter of the section.

4. Each main topic, subtopic, section, and detail begins with a capital letter. There is a period after the Roman numerals, Arabic numerals, capital letters, and lower case letters indicating the parts in both kinds of outline. There is a period at the end of every sentence in the sentence outline, but not at the ends of the lines in the topic outline.

CHAPTER FIVE / Lessen eleven

EXERCISE 1

The teacher will want to stress these steps in writing:

- (a) Gathering information and organizing it
- (b) Making an outline
- (c) Writing the rough draft quickly
- (d) Checking and revising the rough draft
- (e) Preparing the final draft

It is important that the spontaneous creativity required for writing the first draft should not be hindered by concern for the mechanics, grammar, and spelling. The jobs of revising and proof-reading are exceedingly important, but if they are stressed at the wrong time, creative writing will suffer.

CHAPTER FIVE / Lesson twelve

EXERCISE 1

1. The principle of unity
2. The principle of coherence
3. The principle of emphasis
4. The principle of economy

5. The principle of euphony
6. The principle of correctness

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The student should understand that it is adherence to these principles that enables him to achieve the clarity and effectiveness that are the aims of all good writing.

CHAPTER SIX / Lesson one

With some classes, the teacher may wish to mention relative pronouns when dealing with conjunctions as aids in achieving coherence.

EXERCISE 1

1. The landing of Columbus
2. The ships
3. The roar of the guns
4. thus
5. He, his, They, next, They, then, thus, actions, they, their
6. The teacher will want the students to see that the writer has related the events in chronological order and that the division into two paragraphs serves to mark the change in point of view from that of the explorers to that of the natives.

CHAPTER SIX / Lesson two

EXERCISE 1

1. The plural pronoun "them" does not agree in number with its singular antecedent

"binder".

2. It is difficult to say whether the pronoun "he" refers to "Bob" or to "Tom".
3. The plural possessive adjective "their" does not agree in number with the singular pronoun "Everyone".
4. There is no antecedent for the pronoun "mine".
5. The plural pronouns "they" do not agree in number with their singular antecedent "lion".
6. The plural pronoun "they" does not agree in number with its singular antecedent "anybody".
7. The plural possessive adjective "their" does not agree in number with its singular antecedent "member".
8. It is not clear whether the pronouns "she" and "her" refer to "Helen" or to "Marion".
9. The plural possessive adjective "their" does not agree with its singular antecedent "Somebody".
10. It is difficult to tell whether the pronouns "he" and "him" refer to "John" or "Joe".

EXERCISE 2

1. Everybody should enjoy his work.
Everybody - his
2. You should be careful in handling guns; they are dangerous.
guns - they
3. Gail told Barbara that she had written a better poem than Barbara.
Gail - she
Gail told Barbara that Barbara had written a better poem than she.
Gail - she
4. Each of the girls decided to wear her coat.
Each - her
Both of the girls decided to wear their coats.
Both - their
5. Larry met Ian going home from school, and Ian told him all about the game.
Larry - him
Larry met Ian going home from school and told him all about the game.
Ian - him

6. We know that everyone is willing to do his part.
everyone - his
7. I like good mystery stories because they are exciting.
stories - they
8. Each of the boys has his own choice to make.
Each - his
9. I like this work because I am my own boss.
I - I
10. We have so many things to do and such a short time to do them in.
things - them

EXERCISE 3

1. Neither David nor Terry has given his book report.
Suggestion 2, page 83 of text
2. When the bell rings, everybody must go to his room.
Suggestion 2
3. When the mail is delivered, the office boy sorts it.
Suggestion 1
4. Does anybody want his dessert now?
Suggestion 2
5. She said to her aunt, "You need help."
Suggestion 3
6. Neither of the boys found his name on the honour roll.
Suggestion 2
7. Whenever strangers approached the house, the dog would growl at them.
Suggestion 1
8. Everybody has a duty to perform whether he knows it or not.
Suggestion 1
9. Betty said to Helen, "I am older than Susan".
Suggestion 3
10. Many advertisements suggest that everybody should use a certain product just because a famous actor uses it.
Suggestion 1

EXERCISE 1

1 - 10. Suggestion (for the use of pronouns and demonstrative adjectives as reference words)
3, page 85 of text.

EXERCISE 2

1. I am surprised that nobody has called for these papers.
2. He was wearing one of those old-fashioned hats that Dickens described.
3. I was interested in the editorial attacking the government's foreign policy.
4. The teacher punished the student because he was late coming to class.
5. She lived in a rambling old house.
6. John later regretted the fact that he had fought with his best friend about the book.

EXERCISE 3

1. Suggestion (for the use of pronouns and demonstrative adjectives as reference words)
2, page 85 of text.
2. Suggestion 4
3. Suggestion 2
4. Suggestion 2
5. Suggestion 4
6. Suggestion 2

EXERCISE 4

1. When my sister looked up from the book, I knew that she had been listening.
My sister's looking up from the book showed that she had been listening.
2. Putting my hand on the stove was a foolish thing to do.

3. Bob's neglect of his work caused him to fail.
4. Breaking the typewriter made her very angry.
5. The fact that somebody had broken the jar made John suspicious.
6. Stealing some money resulted in the boy's being punished.
7. The carpenter's accidental breaking of the beam caused the platform to sag.
8. Taking the only course open to him, the criminal made a confession.
9. Peter's breaking the record was the last thing that we expected.
10. Betty's apologizing for her conduct was the least that she could do.

CHAPTER SIX / Lesson four

EXERCISE 1

1. The word "only" seems to modify "bought".
We bought only two records.
2. The phrase "like a can" seems to modify "crowbar".
Using a crowbar, the divers were able to open the hull of the submarine like a can.
3. The clause "which are made of iron" seems to modify "rinks".
Outside both rinks are posts, which are made of iron.

EXERCISE 2

1. I saw her only last week.
2. They have won almost every game.
3. I counted nearly two hundred people on the bridge.
4. The windows are large and reach nearly to the floor.
5. Howard owed him only three dollars.
6. I have often read the book that he wrote.
7. When we had gone scarcely a mile, the car stopped.

8. She was expected to attend almost every party.
9. The carpenters used nearly a thousand nails in the roof.
10. She explained that she could stay for just a week.

EXERCISE 3

1. As the sun rose, the boy slowly regained consciousness.
2. We want to buy an inexpensive gift for a boy.
3. Her aunt kissed her on the cheek as she was leaving.
4. She sat at the window, watching the game.
5. The money on the desk belongs to the teacher.
6. Not all students are able to run fast.
7. The boy tried twice to swallow the gum.
8. As he walked towards the door, he pointed with his left hand.
9. At the gasoline station, Bob saw the doctor who had operated on him.
10. He is a boy who has to be told two or three times to do a thing.

CHAPTER SIX / Lesson five

EXERCISE 1

In each of the first, third, and fourth wrong examples, the first part of the correlative is so placed that it modifies the verb. In the second example, where it should modify part of the verb, it is placed after the verb. In each case, it changes the meaning of a word that it should not affect.

EXERCISE 2

1. At each place, they stopped either for food or for a rest.

2. Last year, he failed not only in science but also in mathematics.
3. I know neither the book nor its author.
4. The boys at camp complained of both the weather and the food.
5. She said that she could enjoy neither the winter nor the summer.
6. They were able neither to earn additional money nor to reduce their expenses.
7. We shall hold the party on either the tenth of February or the seventeenth.
8. He was a man not only of intelligence but also of integrity.
9. In her anger, she burned both the papers and the box.
10. The girls were impressed not only by his handsome appearance but also by his charming manner.

EXERCISE 3

1. both ... and - to emphasize
2. either ... or - to indicate a choice of alternatives
3. Neither ... nor - to indicate that neither alternative may be chosen
4. Not only ... but also - to emphasize
5. both ... and - to emphasize

CHAPTER SIX / Lesson six

EXERCISE 1

1. Suggestion 3, page 89 of text
2. Suggestion 2
3. Suggestion 1
4. Suggestion 2
5. Suggestion 1
6. Suggestion 3
7. Suggestion 2
8. Suggestion 1

9. Suggestion 2
10. Suggestion 1

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EXERCISE 2

1. The characteristics of the hero are honesty, courage, and sympathy.
2. The chief reason for his happiness is that he tries to make others happy.
3. While we were eating our lunch, the store burned down.
4. Good sportsmanship is the ability to lose good-naturedly and to win without boasting.
5. After they had spent the night in the snow-covered cabin, the fierce storm stopped and help arrived.
6. The salesman demonstrating the product stressed its durability, purity, and value.
7. A pentagon is a figure bounded by five straight lines.
8. The composition deals with the importance of studying English.
The topic of the composition is the importance of studying English.
9. The part of the play that I liked best was that in which she saw the jet plane crash.
10. The weather never seemed to affect her, for her cheerful face always had a smile for everybody.
(See Fowler's Modern English Usage on the use of "for".)

EXERCISE 4

1. consequently - to show result
2. when - to indicate time
3. but - to contrast ideas
4. and - to add an idea
5. for example - to illustrate an idea
6. nevertheless - to contrast ideas
7. similarly - to compare ideas
8. in fact - to repeat an idea
9. moreover - to add an idea
10. indeed - to repeat an idea

EXERCISE 1

1. The word is "dare".
2. The following references reinforce that impression:
 "sustained a thousand toils", "expression was calculated to impress a degree of awe, if not of fear", "powerfully expressive", "storm of passion", "projection of the veins of the forehead", "quivered upon the slightest emotion", "a history of difficulties subdued and dangers dared", "seemed to challenge opposition to his wishes", "a determined exertion of courage and will", "a deep scar", "sternness to his countenance", "sinister expression".
3. The word "features" refers back to "countenance".
4. The writer moves from the outline of his general figure, to the fur surrounding his head, to his countenance, to individual features, and finally, to the scar marking one of the features.

CHAPTER SIX / Lesson eight

EXERCISE 1

1. A labyrinth is an intricate structure of intercommunicating passages, through which it is difficult to find one's way without a clue.

Students may be interested to learn that the word "clue", originally spelled "clew", meant a ball of thread or yarn when it was first used.

4. he, that, and, but, when, his, Then, at last.

EXERCISE 1

1. The number of sempstresses required to make shirts and linen for Gulliver indicates that these are tiny people.
3. The first paragraph deals with the measurements by the sempstresses for the shirt; the second paragraph deals with the measurements by the tailors for the coat and trousers; the third paragraph deals with the finished clothing.
4. Their, my, then, and, they, same, they, but, when.

CHAPTER SIX / Lesson ten

The teacher will want to emphasize again the importance of the five steps in writing:

- (a) Gathering information and organizing it
- (b) Making an outline
- (c) Writing the rough draft quickly
- (d) Checking and revising the rough draft
- (e) Preparing the final draft

The teacher will also want to stress again the importance of distinguishing between the creative activity of writing the rough draft and the more mechanical activities of revising and proof-reading.

EXERCISE 1

1. The poet has contrasted the teeming natural world of vegetable and animal life with a solitary human life to emphasize the feeling of loneliness. He has contrasted what the sailor can see — all the eye-filling beauties of nature — with what he cannot see — "the kindly human face" and a "sail". He has stressed the sounds of nature that the sailor can hear — the shriek of the birds, the thunder of the waves, the sweep of the rivers — in order to emphasize the silence of what he cannot hear — "a kindly voice". And he has set this single "ship-wreck'd sailor" in stark contrast against the great number of living trees and creatures of nature that inhabit the island — an island that buzzes with the excited, purposeful activity and life of these plants and animals while the sailor wanders aimlessly up and down the shore.
2. This is a suitable way to describe the flight of the insects and birds because it suggests their speed and the momentary brilliance of their bright colours as they appear and disappear against the deep green backdrop of the jungle.
3. The sharp "K" suggests an unpleasant sound that would not be conveyed by the soft "m", and the poet wants the reader to realize that this is not the kind of sound that the sailor is longing to hear.
4. This is a suitable way to describe the sound of the wind in the trees because it suggests quietness and conveys the sensation of the sound rippling across the trees away from the sailor.
5. The repetition of the "s" sound suggests silence and sadness.

EXERCISE 1

1. Suggestion (for stressing important ideas)
4, page 99 of the text.
2. Suggestion 2
3. Suggestion 1
4. Suggestion 4
5. Suggestion 3

EXERCISE 2

1. They have ravaged our coasts, burnt our cities, and murdered our people.
2. He has worked, schemed, and cheated to amass a fortune.
3. She has sacrificed her wealth, her career, and her very life for him.
4. They are guilty of robbery and murder.
5. These are the things he wanted, needed, and worshipped.

EXERCISE 3

1. In my opinion, the book was very dull.
The book, in my opinion, was very dull.
2. His was a cry of surprise, alarm, and desperation.
3. Great is the power of such men.
4. The traffic, however, presents a real problem.
5. After walking on for a mile, we came to a suitable place to camp.
6. Wide is the gate and broad the way that leads to destruction.
7. The two cars were almost ruined, a large number of people were injured, and four were killed.
8. He surprised his mother by going downstairs early the next morning for breakfast.

9. As a result, he lost his automobile, his home, and his children.
10. His won the prize as the best story.

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CHAPTER SEVEN / Lesson three

EXERCISE 1

1. The little boy did all that work himself.
2. John believes that is the answer, and I think so myself.
3. He was able to speak to the Prime Minister himself.
4. You yourself are responsible for this outrage.
5. The teacher himself did not know the answer.
6. Sir Winston Churchill himself was there.
7. I did all those questions myself.
8. It is the Queen herself.
9. We do not need your help: we can do it ourselves.
10. They themselves are guilty of his death.

EXERCISE 2

- a - 7, 9
b - 4, 10
c - 1, 3, 5, 6, 8

CHAPTER SEVEN / Lesson four

EXERCISE 1

Sentence	Length	Kind	Begins with
1	6 words	simple imperative	subject
2	14 words	compound assertive	adverb phrase

	Sentence	Length	Kind	Begins with
68	3	5 words	simple assertive	subject
	4	16 words	compound assertive	adverb phrase
	5	11 words	simple assertive	subject
	6	12 words	simple assertive	conjunction
	7	14 words	compound assertive	subject
	8	4 words	simple assertive	adverb phrase
	9	5 words	simple assertive	adverb phrase

With some classes, it may be valuable to point out that sentences 2 and 4 are not really compound sentences: they are simple sentences with compound predicates.

CHAPTER SEVEN / Lesson five

EXERCISE 1

The teacher will want to stress the cumulative force and climactic strength gained by repetition and the interesting comparisons and emphatic contrasts achieved by balancing one word, phrase, or sentence against another word, phrase, or sentence.

EXERCISE 2

The unpleasant jingles created by the repetition of certain sounds will be apparent to the students when they read the sentences aloud.

CHAPTER SEVEN / Lesson six

EXERCISE 1

1. In each sentence, the most significant detail has been placed last. In sentence 1,

the detail that is most expressive of the severity of the blow — the fact that the shock of it travelled from his head to his hand — is placed last. In sentence 2, the suspense as to the result of the blow is relieved only in the last five words. In sentence 3, the outcome of the conflict is reserved until the final powerful word.

2. The writer has emphasized the severity of the blow by telling of the damage to the helmet and suggesting the physical effects. He has also made use of the superlative "weightiest" to stress its force.
3. He has compared the fighter's hair to sunbeams and has likened the sound coming from his lips to "the wail of a death-song".
4. The threefold repetition of the word "again" in the last sentence seems to drum into our ears the repeated strokes and constant hammering of weapons and to echo the force of each fresh onslaught.
5. The sentence has been arranged to build force in a series of gradually lengthening principal clauses culminating in the terrible finality of the single word, "corpse".

CHAPTER SEVEN / Lesson seven

EXERCISE 1

1. In the first sentence, the suggestion that an old man has made this exhausting climb to "the summit of the loftiest crag" suggests a motive that immediately arouses the reader's curiosity. In the second sentence, this curiosity is increased by building suspense about an unnamed event of such horror that "no man ever survived to tell of" it, and the reader's interest is finally compelled by the astounding revelation that the man's appearance of great age was created by this event in less than a single day.

The writer's use of words that suggest great fear — "deadly terror", "tremble", "unstring", "frightened" — also attracts the reader's attention.

2. A rhetorical question calls forth an automatic mental response, and there is a natural desire to see whether what the writer has to say is in accord with that response.

An example suggests the validity of the material and convinces the reader that what follows is sound and therefore likely worth reading.

A startling fact often gives the reader the pleasant sensation of surprise and encourages him to read on with the hope of encountering similar pleasant sensations. Sometimes it creates doubt and leads him into further reading to see whether the startling statement can be substantiated.

A reference to current events arouses the reader's interest because it gives him the comfortable sensation of dealing with things that are familiar and real to him.

An anecdote arouses the reader's interest because it appeals to his emotions or to his sense of humour.

EXERCISE 2

1. Suggests excitement and creates curiosity about the nature of "the great problem" and its solution.
2. Suggests strong, unusual reaction and creates a desire to know more about the "show".
3. Presents a puzzle as to why these "idle creatures" are out on a day that is not a holiday.
4. Suggests strong emotion and conflict.
5. Suggests a conflict and creates the comfortable sensation of dealing with a familiar experience. (The teacher will want to stress the importance of this technique of gaining interest by creating a situation into which the reader can project himself or by developing a character with whom the reader can identify himself.)
6. Creates a sense of mystery and suspense.

7. Presents a puzzle as to why the speaker should be so sad without any reason known to himself.
8. Suggests strong feeling and creates curiosity about the reason for the envious feeling.

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CHAPTER SEVEN / Lesson eight

EXERCISE 1

1. It gives the reader the comfortable sensation of dealing with a familiar experience, that of being unexpectedly awakened, and creates curiosity about the cause of "the jarring and scraping."
2. The writer uses the details listed below to suggest his own gradual awareness of the danger, and since the piece is written in the first person singular, the reader has the sensation of passing through the same stages of interrupted sleep, growing consciousness, silent listening, ensuing drowsiness, and sudden action.
 - "started my rising from the deep well of slumber"
 - "the fact ... did not occur to me"
 - "fully awake"
 - "beginning to think that I must have dreamed it"
 - "was starting to drowse off once more"
 - "I scrambled to my feet"
3. The very sound of the word "shrilled" resembles the harsh, piercing trill of the whistle. The high, sharp sound of the word gives an impression of reality that would not be conveyed by the heavy, dull quality of "sounded".
4. He has filled it with action, sound, and strong language and has arranged it in a series of short, sharp units suggesting the tense excitement of the moment that it describes.

The teacher will want to review all the principles of clear and effective writing.

CHAPTER EIGHT / Lesson one

EXERCISE 1

1. Paragraph C is best. During discussion of the selections, pupils will discover the importance of using a title, a physical point of view, and definite, suggestive words.
2. The shift of person — it, one, you — is responsible for the lack of coherence that jars and confuses the reader's mind.
3. Some examples are: "thin, sharp icicles", "bright moonlight seeped", and "swaying branches".
4. The author has made good use of the appeal to several senses. The visual appeal in "the snow was white and crisp", the auditory reference in "whining sweep" and "tinkling applause", and the tactile suggestion in "crisp" and "cold", help create a realistic picture that enables one to experience the description rather than merely read it.
5. Mood revelation is important in description because it may affect the reader's emotional responses in such a way that he readily achieves a vivid identification with what is being expressed.
6. Reference here might be made to the clear simile — "like fingers", and the unusual personification — "the tinkling applause ... of frosted icicles".

7. One very important facet of our personality is our "interest value". If we can describe vividly and entertainingly, we achieve a personal satisfaction from our endeavour; also, we get recognition from other people. This realization that we are interesting to others gives us confidence.

CHAPTER EIGHT / Lesson two

EXERCISE 1

2. nouns adjectives adverbs verbs

moan	wild	violently	cringe
thrill	eerie	briskly	plunge
swarm	gaunt	stealthily	stagger
tumult	sparse	peevishly	linger
desolation	sparkling	headlong	tremble

3. "Spatial order" refers to the relationships in space: this order is frequently used in descriptive writing to clarify the position of objects in the picture so that the reader is not confused. Some spatial signposts are: "to the left", "in front of" and "in the distance".

"Time order" refers to the chronological order of events or details; often the writer of description arranges the details in their proper order. For example, imagine a writer depicting the coming of a snowstorm! Every aspect of the storm is described in its proper chronological order from the first darkening of the sky to the thick-driving snow.

The "order of importance" refers to the pattern of the details in description. Usually the most important detail is given the very important position of concluding the paragraph. If a writer opened with his most important detail and progressed gradually to

the less important, the order of importance would be faulty and would result in boredom for the reader.

Some writers capably combine the three orders of space, time, and importance.

CHAPTER EIGHT / Lesson three

EXERCISE 2

2. 1. metaphor
2. personification
3. personification
4. metaphor
5. antithesis, simile
6. simile
7. hyperbole
8. hyperbole
9. personification
10. apostrophe, personification

CHAPTER EIGHT / Lesson four

It is wise for the teacher to illustrate what is expected of the students in this lesson. He should perform the first pantomime, and then call upon one of his best pupils to describe the actions portrayed. Then the students should be given time to prepare their impersonations. As the lesson progresses, stress should be placed upon the value of being able to describe well orally.

EXERCISE 1

- (a) The dominant impression is one of pity.
- (b) Some references that contribute to this impression are: "his old, grey tweed trousers", "thin, narrow shoulders", and "stench from his ragged clothes".
- (c) The author, seated fifteen feet from the boy, does not move from the park bench.
- (d) The author appeals to several senses in this paragraph. The sense of sight is stressed in such references as "two dirty, bony knees" and "sparkling new black shoes". The sense of touch is evoked in "rough hand". Also, the sense of smell is appealed to in "the stench from his ragged clothes was pungent". Finally, the sense of hearing is evoked in "began laughing foolishly".
- (e) "This son of Poverty", a personification that is fairly vivid, contributes to the mood of pity that the writer creates. In four words, the boy's past and present are depicted concisely and sympathetically.

Another effective figure of speech is the simile "panther-like". This expression vividly stresses the cunning and wildness of the boy.

- (f) Discussion here might include the contribution of the following words: "limply", "matted", "sharp", "ambled", "jagged", "grubby", "penetrating", "pungent", "snatched", and "ran". Be certain to consider the words in context.
- (g) Had the boy "strutted" instead of "ambled" his walk would have suggested a conceited air that would have detracted from the dominant impression of pity. Also, "panther-like" is preferable to "doe-like" because the latter suggests something effeminate and therefore is inconsistent with the boy's hard life.

EXERCISE 2

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1. 1) walk - to go on foot
amble - to go at an easy pace
strut - to walk stiffly with a pompous or conceited air
stride - to walk with long steps
- 2) gaze - to look fixedly
stare - to look with wide-open eyes
glance - to view with a quick movement of the eye
peer - to look narrowly or closely
- 3) speak - to utter words
cry - to complain or appeal loudly
shout - to utter with a loud, resonant voice
scream - to utter a sharp, shrill cry as of fear or pain
whisper - to speak softly or under the breath
groan - to utter a deep sound of, or as of, pain or sorrow
- 4) smile - to look pleasantly at a person
smirk - to smile in a self-satisfied way
leer - to look slyly
grin - to show the teeth in laughter, scorn, or pain

CHAPTER EIGHT / Lesson six

EXERCISE 1

1. The actual marking process is a valuable experience for the student. It requires a concentrated effort on his part that helps him become aware of errors that ordinarily he would have overlooked. Also, a student learns to be more objective about his writing: instead of a vague impression of its worth, he must be able to point out positive merits and flaws to justify the mark he has given the passage. This process helps him to

become more critical and is an important step in his learning to appreciate. Finally, student marking often results in improved writing: he usually learns far more from experiencing the marking process than from merely reading marking symbols and comments.

2. Class discussion of the paragraphs written is valuable. Any sound practice in oral work is beneficial: although many students do little creative writing when they leave school, all of them do a good deal of speaking. Also, a good discussion here requires a concentrated effort on the part of the listeners. Most of them are very much interested in what the other students have written. A student gains a development of his critical faculties from such a practice. Moreover, he hears an unbiased opinion of his work from his peers whose opinion he often readily accepts. Perhaps the most important merit is the opportunity for comparison that such a procedure affords: a student receives an insight into the reasons why his work is of credit rather than honour standing. A contact with the ability of others is helpful for self-growth.

CHAPTER EIGHT / Lesson seven

EXERCISE 1

1. The excellent description of places found in travel folders offers appealing information that creates business for the travel bureau and the vacation spots.
3. (a) Some suggestive adjectives are: sunny, refreshing, crystal, swaying, and exciting.
- (b) The wonderful water sports, glamorous clubs, and healthful climate might be stressed.

EXERCISE 1

- (a) The paragraph is a good sketch because the reader receives a clear, interesting picture of Miss Murdstone.
- (b) A very effective detail is — "she kept the purse in a very jail of a bag which hung upon her arm by a heavy chain".
- (c) We get a strong impression of a "metallic lady".
- (d) Some details that contribute to this impression are: "hard, black boxes", "hard brass nails", "hard steel purse", "jail of a bag", "heavy chain", "metallic lady", and "Miss Murdstone".
- (e) If one particular characteristic is stressed more than others, the person described becomes more vivid to the reader.

CHAPTER EIGHT / Lesson nine

Certain misprints in paragraph (b) appear in some editions. In line 4, the word "but" should be inserted between "group" and "was splintered". In line 6, "stairs" should read "stains". In line 7, the syllable "fir" should be followed by a hyphen.

CHAPTER EIGHT / Lesson ten

EXERCISE 1

- (a) Conrad has created an impression of enchantment.

- (b) He has made use of the three principles of good writing: unity, coherence, and emphasis. Every detail contributes to the one painting suggested by the topic sentence — "And this is how I see the East,"; thus, the passage has unity. Then too, coherence is maintained by the mechanical link of the repetition of the personal pronoun "I" which logically ties the details of the picture together. Also present is emphasis. Does not the author save the most important part of his picture, the emotional effect it had on him, till the last line as a climax?
- (c) Conrad shows good judgment regarding the structure of his sentences. The two short sentences of the passage, one and seven, are very emphatic. The first sentence, the topic sentence, is effective because of its brevity and clarity; whereas, the seventh sentence is effective because it contrasts vividly with the long, smooth-flowing sentence six. Such variety of sentence structure breaks monotony. I particularly like sentence four. Rhythmically it is easy, natural, and appropriate to the peaceful picture presented.
- (d) The author has made effective use of figures of speech. The imaginative personification of the East with its "soul" and "sigh" helps make the canvas come to life. Also, the effective similes — "like a faint mist at noon", "like a charm" — contribute to the magic atmosphere Conrad creates.
- (e) The author appeals to the senses of sight, touch, and smell: "high outline of mountains", "feel of the oar", and "odours of blossoms".
- (f) The author has made effective use of the descriptive rule regarding the physical point of view. Rowing a small boat to shore, he describes the East as he experiences it from this one point of view. This method is natural and clear.
- (g) Five definite, suggestive words are: "scorching", "shimmering", "gloom", "drag", and "puff".

EXERCISE 1

1. Physical characteristics: youthfulness, strength, size, attractive appearance, athletic skill. Mental and emotional characteristics: ignorance, a certain piety, truthfulness, courage, cheerfulness, a sense of justice, a sense of chivalry.
2. The author compares the blows that Amyas received from his Latin teacher to those sustained by a nail that is being driven into a piece of wood.

The teacher will want the students to see the importance of this kind of vivid comparison in making writing emphatic.

3. Nevertheless, this, his, Lastly
4. Every sentence deals with the one subject, Amyas Leigh, and every detail in the passage makes some contribution to the impression of the subject that the writer wants the reader to have.

The teacher will want the student to see the manner in which the professional writer abides by the terms of the reader-writer contract.

5. The writer knew something about his educational background, his reading interests, his main motives, his emotional reactions, his ideals, his personal appearance, and the way in which he was regarded by other people.

The students should understand the importance of knowing all these things about the characters of the stories or plays that they intend to write.

EXERCISE 1

1. huge, massive
2. The writer reinforces the impression of the bridge's vast size by mentioning the high balustrades, by indicating that it was large enough to have stone bowers (dwellings) bulking out over the river, by repeating the word "wide" and demonstrating its width by telling of the double row of carts and the thousands of human beings "pouring" over the bridge, by mentioning the enormous stones that formed the pavement, and by telling of the immense piers that supported the bridge.

The student should observe the use of comparison to give a picture of the vast, arched back of the bridge ("like that of a hog") and the use of exaggeration — "horses as large as elephants" — to help convey the impression of size.

3. He uses an exclamatory sentence ("Oh, the cracking of whips . . . the pavement!") and exaggeration (" . . . there was a wild hurly-burly upon the bridge which nearly deafened me.") and creates the impression of being surrounded by noise by listing both the sounds on the bridge ("the cracking of whips", "the shouts and oaths", "the grating of the wheels") and the sounds below it ("the roar of the descending waters", "the bellow of the tremendous gulf").
4. Every sentence deals with the bridge, and every detail contributes to the dominant impression of the vast size of the bridge and everything, including the noise, associated with it.
5. The repetition of the labial "f" suggests the actual hissing and bubbling of the water and thus emphasizes the effect of the vast size of the bridge on the water flowing beneath it.

EXERCISE 1

1. He wishes to convey the impression of an inferno.
2. In the first sentence, he uses the word "sooty" to describe the men and lists three pieces of equipment associated in our minds with tremendous heat and smoke — furnaces, rolling-mills, and steam-engines.

As the students list the details in the other sentences, the teacher will want to call attention to the terrible sounds and the ceaseless, fiery activity that we usually associate with an inferno. Special mention should be made of the expressions "mortals that grind out their destiny there," "fiery pit," and "half-naked demons" — all suggestive of the conventional image of hell.

3. A dense cloud of pestilential smoke
spitting fire from a thousand tubes of brick
sparkling and spitting under hammers of a
monstrous size
tumbling all into their fiery pit
with a hideous shrieking noise such as the
earth could hardly parallel
half-naked demons pouring with sweat and
besmeared with soot
4. like a volcano
black as ravens
like the voice of many whirlwinds all around
like as many little earthquakes
as if it had been wax or dough
5. it, there, they, Here, there, Yet, they

With some classes, the teacher may wish to draw attention to the word "better", noting that the function of the comparative form in this sentence (No. 5) is to link the two sentences by suggesting a comparison with the condition described in the previous sentence.

EXERCISE 1

1. old diamond-paned lattices
sunken, uneven floors
blackened ceilings (The teacher may wish
to call attention to the personification of
time.)
ancient porch
nests in the chimneys
dreary stable-yard and outbuildings
drowsy little panes of glass
the discoloured bricks
the decayed timbers
the time-worn walls
2. like the twin dragons of some fairy tale
as if it were noddling in its sleep
like an old man's skin
like teeth
like a warm garment to comfort it in its
age
3. The action of the birds emphasizes, by
contrast, the stillness of the Maypole Inn.
4. chirped, twittered, cooing
The use of such words helps to create
the illusion of reality.
5. The long, slow movement of the sentence
suggests the length of time that the Inn has
endured the ravages of time.

CHAPTER NINE / Lesson five

EXERCISE 1

1. Each deals with a different part of his dress:
hat, clothing, accessories.
2. Within the second paragraph, the description
continues the downward movement begun in
the first paragraph, dealing first with the

jacket, then with the breeches, and finally with the leggings.

3. down behind, into my neck, to about the middle of my thighs, the middle of my legs, over my legs, on either side, on either side of this, one on one side, one on the other, over my shoulder, at the end of it, under my left arm, At my back, on my shoulder.

The teacher may wish to draw attention to the function of the prepositions in expressing these spatial relationships.

4. like pantaloons, like buskins, like spatter-dashes, my powder . . . my shot
5. These items are emphasized because they are the items upon which Crusoe depended for his survival, and it is the story of that survival that Defoe uses as his plot.

CHAPTER NINE / Lesson six

EXERCISE 1

1. The student should see that this narrative passage consists of a series of events rather than a series of details of appearance as given in the descriptive passage in Lesson 5.
2. The cheer with which the men greeted the signal that they mistook for a command to charge, their immediate response to it, their persistence in spite of the advantageous position occupied by the enemy and in spite of the overwhelming odds, and the fact that they slew nearly twice their own number — all these details suggest their bravery.
3. The first paragraph deals with the encounter; the second, with the aftermath.
4. The students should refer to the check lists on pages 79 and 95 of the textbook.
5. The author has emphasized the conflict by stressing the contrast between the two groups fighting and has placed the most significant detail (the red thread) in the most important position in the account.

EXERCISE 1

1. At the very outset, he indicates that "all hands were on deck", a situation that the reader usually associates with an emergency.
2. In their descriptions of the encounter, the students should attempt to convey the impression of fast, lively action suggested in the original passage.
3. hove, crashing, deluged, carry off, fought, strike, thrust, torrent, broke away, pursued, ran, rushing, set on, fury, drove, tackled, struck out, swam, immediately, fell, rushing, flashed

The student should see that the nouns "torrent" and "fury" and the adverb "immediately" suggest action whereas the verbs and verbals express action.

4. The sentences are compound-complex, the form that presents the maximum opportunity of including verbs and of suggesting various activities.
5. The writer has made the conclusion emphatic by using a vivid and powerful metaphor ("flashed it up into one entire sheet of fire") to describe the sea at the conclusion of the skirmish.

CHAPTER NINE / Lesson eight

EXERCISE 1

1. The suggestion that it was not worth seeing, the use of the adjectives "hideous and dirty", and the contrast with Exmoor — all suggest an antagonistic attitude that reflects the conflict suggested in the passage.

2. The noisy, bustling activity that robbed the visitor of comfortable leisure. ("But in doing this there was no ease.")
3. "bustle", "rush", the repetition of "buy" and "What d'ye lack?", running, thrusting
4. The fact that the episode took place many years ago is indicated by the references to swords, apprentice boys, coaches, footmen, courtiers, holly stick, and the desire to walk beside the wall rather than next to the dirty gutter.
5. The word is "but". It suggests a conflict of ideas that reflects the struggle depicted in the passage: the two opposing ideas joined by "but" act like the opposing forces described. The reader's mind moves in one direction, meets "but", and is pushed back in the opposite direction.

CHAPTER NINE / Lesson nine

EXERCISE 1

1. Before dealing with the technique used to create suspense, the teacher will want to be certain that the student understands the content of the passage.
2. The mention of sinking into the water suggests the possibility of drowning and immediately creates suspense as to the outcome of this basic struggle — the struggle to survive.
3. He maintains suspense by describing the details of the struggle and by suggesting the enormous strength and danger of Crusoe's adversary, the sea. Leaving the outcome of the struggle uncertain until the end of the paragraph increases the suspense.
4. The phrase is "free from danger". It is placed close to end of the paragraph in order to hold suspense as long as possible so that the reader will continue his reading.

5. The fact that it is written in the first person implies that the writer did succeed in the struggle: the reader's interest is held by the desire to see how he succeeded. Had the passage been written in the third person, the reader would have had no suggestion about the outcome of the struggle until he had reached the end of the account.

The teacher will want the student to see that the writer does, however, gain by using the first person: there is a greater sense of immediacy and realism.

CHAPTER NINE / Lesson ten

EXERCISE 1

1. The first paragraph tells of the arrival, the second describes the main incident, the third reveals the explanation, and the fourth tells of the departure.
2. The teacher will want the students to see that it is the utter impossibility of such a story told so seriously that creates amusement.
3. He wishes to arouse the reader's interest and then surprise him.
4. The succession of simple, regular units creates an impression of the ordinary.
5. The last sentence acts as a climax by indicating the greatest exaggeration and completes the matter-of-fact impression by suggesting that the writer simply proceeded on his journey without any sense of surprise.

EXERCISE 1

1. The word "at" is unnecessary because its meaning is implied in "about".
2. The word "little" is unnecessary because its meaning is contained in "tiny".
3. The word "on" is unnecessary and its use is wrong because a subjective completion (noun, pronoun, or adjective) is required after the copula verb "is". The subjective completion is there in the word "Wednesday". To include "on" is to suggest that "Wednesday" is object of that preposition.
4. The pronoun "it" is unnecessary because the noun, "valve", for which it stands, already serves as subject of the verb "regulates".
5. The preposition "of" is unnecessary since the phrase has already been introduced by the preposition "inside".
6. The second "that" is unnecessary since the first "that" is the conjunction introducing the noun clause "that ... she will go".
7. The pronoun "they" is unnecessary since the nouns, "Tom" and "brother", for which it stands, already serve as subjects of the verb "broke".
8. The word "to" is unnecessary since its meaning is already included in the word "where", which, in this sentence, means "to what place".
9. The word "quickly" is unnecessary because its meaning is contained in the verb "dashed".
10. The word "over" is unnecessary since the part of its meaning that suggests "across" is already implied in the preposition "to" and the other part of its meaning, which indicates motion above some surface, is not required in this sentence.

EXERCISE 2

1. Omit "daily".
2. We must, I fear, leave immediately.
3. He was completely deaf.
4. Omit "two".
5. She is an immigrant.
6. Omit "clearly".
7. Omit "to the effect".
8. Omit "of the fact that," or write: "Weakened from hunger, he could not lift the plank".
9. Omit "very".
10. Omit "stingy" and "in solitude".

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EXERCISE 3

Follow the pattern of Exercise 1.

CHAPTER TEN / Lesson two

EXERCISE 1

The teacher may wish to read to the class one or two passages from Hemingway's work. At this stage of the year's work, when considerable fluency has been developed, the student should realize that it is often best to allow the reader to create his own mental pictures. Thanks to the miracle of the media of communication mentioned in the exercise, the modern reader's mind is stocked with the memory of countless visual images unknown to the original readers of Dickens.

EXERCISE 2

1. This statement is false.
2. We silently entered the house.
3. Omit "blue".
4. In the flickering light of the candle, I could see his hand.

5. Omit "in it".
6. Omit "tall green".
7. Omit "I wish to state that".
8. Omit "terrible, dreadful".
9. They lived peacefully in the valley.
10. This is a very happy moment for me.

EXERCISE 3

- | | | | |
|----------|-----------|------------|------------|
| 1. leave | 2. depart | 3. advance | 4. crawl |
| 5. enter | 6. ascend | 7. retreat | 8. descend |

CHAPTER TEN / Lesson three

EXERCISE 1

- | | |
|------------------|---------------------|
| 1. correspondent | 6. encyclopaedia |
| 2. ally | 7. optimist |
| 3. dictionary | 8. cook or chef |
| 4. window | 9. thief or burglar |
| 5. interpreter | 10. hurdle |

EXERCISE 2

- | | |
|------------|---------------|
| 1. fable | 4. table |
| 2. canoe | 5. automobile |
| 3. thimble | |

EXERCISE 3

The teacher will want to remind the students of the reader-writer contract and stress the importance of saving the reader's time.

EXERCISE 4

- | | |
|--------------|---------------|
| 1. surrender | 6. chat |
| 2. sleep | 7. boast |
| 3. slander | 8. discourage |
| 4. suspect | 9. deceive |
| 5. praise | 10. snub |

EXERCISE 1

1. The girl wore a green silk dress.
The girl wore a dress of green silk.
2. My uncle has a vegetable garden.
3. He was certain of your help.
4. The wooden tray was very old.
5. She was asleep before sunset.

EXERCISE 2

1. The boy in the red sweater is my brother.
2. That lady is a very talented artist.
3. The boy admitted his mistake.
4. It is a useful book.
5. He met her at the station.
6. Turn left at Main Street.
7. The old man kept talking during the play.
8. You should not include unnecessary words.
9. I shall gladly discuss it at any convenient time.
10. After the game, they went home.

EXERCISE 3

- | | | |
|------------|--------------|--------------|
| 1. orchard | 4. reservoir | 7. hive |
| 2. museum | 5. cemetery | 8. studio |
| 3. garage | 6. zoo | 9. barrack |
| | | 10. aquarium |

CHAPTER TEN / Lesson five

EXERCISE 1

1. demonstrative adjective
2. demonstrative pronoun

3. demonstrative adjective
4. demonstrative adjective
5. demonstrative pronoun
6. demonstrative pronoun
7. demonstrative pronoun
8. demonstrative pronoun
9. demonstrative adjective
10. demonstrative pronoun

EXERCISE 2

1. this 2. that 3. these 4. those 5. that

EXERCISE 3

1. The expression "over there" indicates that it is not near the writer.
2. "last week"
3. Those used in sentences 1 and 2 are singular; those used in sentences 3 and 4 are plural.
4. "the demonstrative pronouns"
5. Some people say: "I hope they are as good as them we had." or "Them apples were delicious."

CHAPTER TEN / Lesson six

EXERCISE 1

1. The paragraph covers two days and nights.
2. The teacher will want to stress the orderly presentation of the sequence of events in this narrative paragraph and, later, compare this chronological order with the spatial order in which the sequence of observations is arranged in the descriptive paragraph quoted in Exercise 3.
3. All that day
At supper
At breakfast the next morning

At lunch
for supper
That night

EXERCISE 3

1. On the upper tier (but apart from the male spectators)
from the benches
On the lower seats round the arena
at the right and left
at either end of the oval arena
at these passages
Around the parapet ... above the arena
Throughout the whole building
2. They serve to direct his gaze in an orderly fashion from one section of the imagined picture to another until an image of the whole has been built up in his mind.

CHAPTER ELEVEN / Lesson one

Some students have difficulty with point 4 of Procedure: they narrowly interpret "worth living" in terms of excitement. If this step is an inhibiting influence in your class, omit point 4. Also, allow the students to include imaginary accounts in their journal, but insist that they write a few lines a day for one month. Let them, from time to time, read their best accounts without stating whether the items are real or imaginary: often this practice eliminates embarrassment.

Do not mark the journal: free the students from limiting their choice to what they think will please you.

EXERCISE 1

1. The teacher should cough or drop a book if his class is too quiet. The resultant laughter is another sound to be recorded.
2. Opinions vary widely here. The important consideration, however, is that the pupil can logically justify his choice. Some good tests of a student's observation are stating the colour of each textbook he uses, the present date, and the number of class rooms in the school.

PROJECT

After the list has been completed, test the students' powers of observation by getting as much detailed description as possible of the objects on the tray.

CHAPTER ELEVEN / Lesson three

EXERCISE 2

- (a) Suddenly, tart, irregular pieces of orange rind caused me to wince until my taste buds discovered again the thick, sweet syrup of the marmalade.
- (b) As I caressed the sandpaper, a thousand tiny needles stabbed their objection into my fingers.
- (c) The acrid smoke from the pile of burning leaves irritated my nostrils.
- (d) The sharp, loud crack of the rifle shot echoed in my ears.
- (e) Tons of grey water fell over the precipice

to the jagged rocks below, bubbled in
frothy splendour, and then tried to rise
as heavy blue mist.

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CHAPTER ELEVEN / Lesson four

EXERCISE 1

2. A person who is too imaginative may lose touch with reality. Although he himself may be happy, his loved ones are miserable as they watch his withdrawal from the real world. He may suffer from delusions of grandeur, feelings of persecution, or even an inferiority complex. Equally bad is the case of the person without imagination: he can never escape the monotony, evil, and suffering that are inherent in life. A good balance, however, between reason and imagination, leads to true happiness.

CHAPTER ELEVEN / Lesson five

EXERCISE 2

1. This is an exercise that may be reserved for the best students. Surface reflection brings to mind the factor that most students live as they do because their parents control them. Deeper probing reveals much more.

EXERCISE 1

1. This is a good opportunity to give the extroverts in your class a chance for recognition.

CHAPTER ELEVEN / Lesson seven

PROJECT

A good essay that seems sincere is Alan Devoe's Passenger Pigeon Bird of Yesterday. Using restraint and honest emotion, the author has made his indirect plea for conservation a moving and genuine one.

CHAPTER ELEVEN / Lesson eight

I — receiver
I — doer
Marion Hill — doer
guests — receiver

1. passive
2. active
3. active
4. passive
5. active
6. active
7. active
8. passive

1. passive
2. active

September 25

In the auditorium, I read, with a frown, the letter from my only cousin. I have always detested vacations spent at his farm. Even though we shot nearly a dozen groundhogs on our last visit, I am still bored there. I remember when I slipped on the roof and hurt myself; no one in my cousin's family was sympathetic. They will be sorry!

EXERCISE 1

1. (a) The pictures only can be viewed on Sundays.
- (b) The strange village almost seemed uninhabited.
- (c) One can scarcely hear any noise during prayers.
2. Faulty: 1. Burned to a crisp, Mark refused to eat the cake.
Correct: 1. Because the cake was burned to a crisp, Mark refused to eat it.
Faulty: 2. I did my homework while riding to school in my notebook.
Correct: 2. While riding to school, I did my homework in my notebook.
Faulty: 3. The three members present ate everything, including the treasurer.
Correct: 3. The three members present, including the treasurer, ate everything.
3. Faulty: 1. The hostess wore a diamond tiara in her hair, which had been bought in London.
Correct: 1. The hostess wore a diamond tiara which had been bought in London.
Faulty: 2. He struck the radiator with his head which was made of metal.
Correct: 2. His head struck the metal radiator.

Faulty: 3. Marilyn fell on the ice on the sidewalk which had not been removed.

Correct: 3. Marilyn fell on the ice which had not been removed from the sidewalk.

4. Some teachers will want to collect the journals and mimeograph some of the best writing of the group for class discussion. We do not recommend marking the journal: such a practice often inhibits the student in this area which is already difficult for him. Instead, stress the creative aspect of the journal: this is what the student thinks; what he feels; what really matters to him. He is learning to organize his ideas and emotions in an effective pattern that is far more meaningful than writing a composition on a dull topic and in an artificial manner.

CHAPTER TWELVE / Lesson one

EXERCISE 1

1. The short sentence jars the reader and captures his attention. Also, the vague "it" arouses suspense.
2. (a) "I made out on a ledge the pale blur..."
 (b) "finally I slipped off my pack and started up"
 (c) "I kicked them off"
 (d) "I ascended"
 (e) "one of them slipped with me"
 (f) "I managed to hook another ..."
 (g) "I hung there sweating"
 (h) "I looked down and saw ..."
 (i) "I could see how near I was to the top."
 (j) "I scrambled."
 (k) "I gave it all I had left in me, caught a rock at the top and was over."
 (l) "The loose rock went down with a

diminishing rattle ..."

(m) "I lay on the top"

(n) "I saw the ram"

3. Murphy vividly creates a sense of danger in this paragraph. The situation itself contributes to this atmosphere: the author is attempting an almost perpendicular climb. Then too, the details chosen add their share of hazard — "over a slope with no apparent bottom"; "I hesitated a long time before I tackled it"; "one of them slipped with me"; "I hung there sweating"; "must have been a thousand feet below". Finally, even though the author's climb is successful, the sense of danger is carried till the end of the passage. After having read the concluding statement, the reader worries about the new peril to the exhausted man. This danger is stressed by the effective use of a periodic sentence.
4. The last sentence suggests a possible conflict between the climber and the giant ram. The tension surrounding such a contest is increased because of the exhausted state of the man and the unpredictable nature of the beast. Through reader identification with the author, we become worried about and interested in the new complication. The resultant suspense is very effective in making the reader eager to continue the story.

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CHAPTER TWELVE / Lesson two

EXERCISE 1

1. Sentence one introduces the topic of "sugaring".
2. The following words indicate the order in which the steps occurred: "first", "Then", "after a while", "then", "when", "later", and "when".
3. The second and last sentence outline a step in the process and explain its purpose. Such

a writing pattern contributes to the clarity and interest value of the passage.

4. There is little description in this paragraph because its primary purpose is to explain. Rouleau attempts to outline the correct procedure in making maple syrup and sugar rather than paint a picture in words.

CHAPTER TWELVE / Lesson three

EXERCISE 1

1. The first sentence names the subject of "the schoolroom" and indicates the "forlorn" and "desolate" impression it suggests.
2. This desolate atmosphere is reinforced by such details as "Scraps of old copy-books ... litter the dirty floor"; "some silkworms' houses ... are scattered over the desks"; "A bird ... neither sings nor chirps" et cetera.
3. The following words because of their sound and meaning contribute to the impression of desolation: forlorn, desolate, miserable, fusty, and mournful.
4. The writer, appealing to other senses besides the sense of sight, makes the reader feel as he does about the room. The evocation of the sense of smell vividly contributes to the dominant mood with such references as "unwholesome smell upon the room like mildewed corduroys, sweet apples wanting air, and rotten books." The sense of hearing is appealed to directly in "mournful rattle", and indirectly in "neither sings nor chirps": both details emphasize the forlorn and desolate quality of the room.

EXERCISE 1

1. The word is "great".
2. Many statistical details reinforce this impression of the massiveness of the bridge.
 - (a) It took thirty-three years to build.
 - (b) It was 926 feet long and 40 feet wide.
 - (c) It stood 60 feet above high water.
 - (d) It rested on 19 pointed arches with massive piers.
3. The writer, by combining three main clauses to make a long concluding sentence, creates an impression of heaviness in keeping with the dominant impression of massiveness. Three short sentences, on the other hand, would have lightened the effect and suggested weakness.

CHAPTER TWELVE / Lesson five

EXERCISE 1

1. The first sentence catches our attention because the interrogative form causes the reader to think of an answer to the question. Moreover, the reader wants to continue so that he can discover the writer's answer.
2. Three divisions used by the author to make his definition clear are body, mind, and character.
3. The last sentence is a fitting conclusion to the paragraph because it clearly and definitively states the answer to the opening question.

EXERCISE 1

1. There are many things in the world whose existence we would deny had we not actually seen them ourselves.
2. Four examples the author uses to illustrate his thought are:
 - (a) the process of seeds growing into plants and trees which in turn produce fresh seeds,
 - (b) the giraffe,
 - (c) hail and snow,
 - (d) a locomotive.
3. These examples are convincing. In drawing from our own experience, we cannot help but conclude, as the author does, that these phenomena would be incredible to people who had never seen them. Moreover, the simplicity of these examples allows us to agree readily with the author, for there is no need for further explanation which might delay our acceptance of his thought. Finally, these examples by clarifying and making more concrete his original thought aid the writer in the process of persuading us.

CHAPTER TWELVE / Lesson seven

1. The writer compares the use of words to the wearing of clothes.
2. This comparison is appealing because it is easy to understand. Moreover, it has humorous possibilities which interest most readers. Finally, the reader achieves a ready identification with the writer and his

ideas because of the universal nature of words and clothes.

3. "We do not make a thing more impressive by clothing it in grand words any more than we crack a nut more neatly by using a sledge-hammer."
4. If we are wise, our simple speech will highlight our wisdom; if we are foolish, our big words will illuminate our stupidity.

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CHAPTER TWELVE / Lesson eight

EXERCISE 1

1. Joan of Arc and La Hire are similar in that they both rode through camp a dozen times a day. They visited every corner of it, observing, inspecting, and perfecting. Both were loved and welcomed by the reformed raiders and bandits.
2. The author stresses the difference between their physiques and the impressions they created.
3. The structure of this sentence helps emphasize the contrast: twice a statement about La Hire is followed immediately by a contrasting statement about Joan. Had these contrasts been placed in separate sentences, the force of the differences would have been weakened. Good word choice, too, stresses the differences: "brawn", "muscle", and "iron" are opposed to "roundness", "grace", and "silver". The most effective contrast in words is "Satan" and "the Page of Christ".
4. The writer placed the quotation at the end of the paragraph because structurally this is the most emphatic position.

EXERCISE 1

1. The writer gives a serious appraisal of the insignificance of a single life.

CHAPTER TWELVE / Lesson ten

EXERCISE 1

1. The writer sets out to explain the happiest times which came in mid-winter.
2. (a) There were many trips and visits.
(b) These eight or ten weeks had much cheer and jollity.
(c) These weeks brought a lull, a period of relaxation, compared to the ordinary heavy work schedule.
3. The last sentence is a repetition of the thought of the first sentence: "Mid-winter" and "gayest, happiest times" are echoed in "yearly season" and "high zest". This similarity emphasizes the writer's main point.

CHAPTER THIRTEEN / Lesson one

The teacher should intersperse these vocabulary exercises with composition assignments giving practice in the correct and effective use of the new words.

- | | | |
|---------------|---|---------------|
| 1. determined | — | decided |
| 2. avocation | — | calling |
| 3. phenomenon | — | appearance |
| 4. eject | — | throw out |
| 5. device | — | contrivance |
| 6. petition | — | a suit |
| 7. abate | — | lessen |
| 8. forfeit | — | penalty |
| 9. requisite | — | essential |
| 10. futile | — | unavailing |
| 11. ingenious | — | clever |
| 12. unanimous | — | of one mind |
| 13. decisive | — | conclusive |
| 14. proceed | — | go forward |
| 15. massive | — | of great bulk |

EXERCISE 1

1. In some editions the last word is a misprint:
it should be inquire.
2. roof — roofs
vertebra — vertebrae
parenthesis — parentheses
son-in-law — sons-in-law
alumnus — alumni
spoonful — spoonfuls
hero — heroes
life — lives
city — cities
foot — feet
3. bedlam: a corruption of Bethlehem; the
Hospital of St. Mary of Bethlehem in London,
in which lunatics were confined.
curfew: (fr. A.F. coeverfu fr. O.F. courefeu
fr. couvrir, to cover + feu, fire)
panic: (fr. Gk. panikos, of Pan) sudden or
unreasoning fright supposedly caused by the
god Pan.
contest: (fr. Fr. contester, to call to
witness fr. Lat. contestari, to call to
witness fr. cum, together + testis, a witness)
farm: (fr. Fr. ferme fr. L. L. firma,
fixed payment)

tantalizing: (fr. Gk. Tantalos) according to Greek myth Tantalos, a son of Zeus, was punished for various crimes by being placed up to his neck in water which receded when he stooped to drink, and under fruit-laden branches which retreated when he reached for them. The scene of his torture was Hades.
parade: (Fr. fr. It. parata, a show fr. Lat. parare, to make ready)
abdicate: (fr. Lat. abdicare (-atus) fr. ab, from + dicare, to declare)
bishop: (A.S. biscop fr. L.L. episcopus fr. Gk. epi, over + skopein, to look)
sleuth: (var. of M.E. slooth fr. O.N. slōdh trail, track)

EXERCISE 2

1. (b) I could not untie the knot in the rope.
- (c) Loose that dog and you may lose him.
- (d) I advise you to ignore the advice of others.
- (e) The further we delve into his problem, the farther away seems our goal of restoring his sanity.

Note that although further, farther, and furthest, and farthest are authorized as interchangeable, there is still a tendency to restrict farther and farthest to the literal sense.

- (f) We were afraid that David's strange prophecy concerning the end of the world might be a direct contradiction to what the other wise men would prophesy.
- (g) Practise your piano exercises faithfully and your listeners will soon notice the improvement in your playing because of such practice.
- (h) The king, of course, stressed how coarse the peasants were.
- (i) Besides Harry and Tom, Marilyn had also attracted the attention of the boy who now sat beside her.
- (j) It was mean of you to comment sarcastically on Joan's mien.

- | | | |
|------------------|----|------------|
| 2. (a) Greek | — | mania |
| (b) Scandinavian | — | nag (verb) |
| (c) Latin | -- | rival |
| (d) Old English | — | twin |
| (e) Old French | — | ballad |
| (f) Spanish | -- | mosquito |

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PROJECT

deprecating, prevalent, discrepancy, divulged,
feasible, redemption, recrimination, profound,
modicum, veto

CHAPTER THIRTEEN / Lesson two

admirable	—	worthy
assiduously	—	diligently
infraction	—	infringement
preoccupied	—	engrossed
sprinkled	—	scattered
extending	—	stretching
inquisitive	—	curious
perquisition	—	searching
glutinous	—	gummy
decease	—	death
impression	—	mark
promenading	—	walking
manner	—	way
fate	—	doom

WORD FAMILIES

1. apply — appliance, applicable, applicableness, applicably, applicability, applicant, application
2. respect -- respecting, respecter, respectful, respectfully, respectfulness, respectable, respectably, respectableness, respectability, respective, respectively
3. govern — governable, government, governmental, governor, governess

4. please — pleasingly, pleasingness, pleaser, pleasant, pleasantly, pleasantness, pleasantry, pleasure, pleasurable, pleasurably
5. agent — agency, agenda
6. system — systemless, systemize, systemization, systematize, systematizer, systematization, systematic, systematical, systematically
7. treasure — treasurer, treasureship, treasury
8. refer — referable, referrible, referee, reference, referendum
9. treat — treater, treatable, treatment, treatise, treaty
10. demonstrate — demonstrable, demonstration, demonstrative, demonstrator

EXERCISE 1

A	B
a) finis	end
b) mercenary	hired
c) alleviate	lighten
d) gratis	free
e) laconic	using few words
f) rescind	repeal
g) infer	conclude
h) imply	suggest
i) subtle	sly in design
j) candid	frank

EXERCISE 2

1. Two very short words are a, and an.
Two long words are superconductivity
and sesquicentennial.
2. An ugly word is bugaboo.
A beautiful word is murmur.
3. A strange-looking word is phlegm.

- (a) game — a contest carried on by rules
sport — outdoor play or recreation
frolic — a scene of merrymaking or gaiety
- (b) house — a building for residence
habitation — place of abode
a dwelling — a family abode
a shelter — a refuge
- (c) small — comparatively little in size, value,
quantity, or the like
slender — long and thin
petty — having little worth
short — small of stature
weak — wanting in physical power, or in
mental or moral strength
- (d) to walk — to go on foot
to go slowly — to move forward at a
deliberate pace
to pass through — to move along from
end to end of
to conduct oneself — to guide oneself
- (e) busy — earnestly, actively, or closely,
at work; keeping at what one has to do,
often in a vigorous fashion
industrious — hard-working; habitually
and zealously busy, usually to some
productive end
diligent — persevering, particularly of
mental pursuits; busy because of love of
one's work
- (f) old — advanced in age
ancient — of great age or antiquity;
pertaining to times long past
aged — having lived long
senile — characteristic of old age;
pertaining to the weaknesses that
usually attend old age
- (g) talkative — given to much speaking
fluent — possessing readiness and ease
of speech
glib — more voluble than sincere or
thoughtful
- (h) approve — to pronounce efficient or
sufficient

- praise — to express warm approbation of
 flatter — to use insincere praise
 (i) crowd — a number of persons or things
 collected or massed closely together
 spectators — those who look on, especially
 at a public exhibition
 audience — a group of persons assembled
 to listen

Precision of the mind helps us clarify our thoughts.

antonyms

slander	—	praise
rescind	—	consent
wisdom	—	folly
deny	—	affirm
assemble	—	disperse
sad	—	happy
dull	—	bright
polite	—	rude, impolite
enemy	—	ally, friend
bold	—	meek
pleasure	—	pain
sane	—	insane
many	—	few
augment	—	decrease
ecstasy	—	agony

homonyms

1. canvas — a coarse, heavy cloth of hemp, flax, or cotton
 canvass — a close inspection or examination
2. allowed — permitted
 aloud — audibly
3. council — an assembly for consultation
 counsel — advice
4. principal — first or highest in rank
 principle — a settled rule or law of action or conduct
5. coarse — large in texture, grain, or size

- course — direction taken; the ground
or way passed over
6. incite — to move to action
insight — intuition
7. residents — those who live in a place
residence — the place where one lives
8. ascent — upward slope
assent — the act of agreeing
9. altar — the table at which the communion
is celebrated
alter — change
10. through — from end to end of: used of
time, space, or degree
threw — flung or hurled
11. sees — perceives by the eye
seize — take hold of forcibly or suddenly
12. beet — a plant cultivated for its sweet
edible root
beat — strike with repeated blows
13. bough — a limb or branch of a tree
bow — bend, as the head or body
14. waste — to lay in ruins
waist — the slender middle part of
any thing
15. cent — a copper coin of the value of the
100th part of a dollar
scent — odour

EXERCISE 1

1. 1) a football game — exciting, thrilling
2) a pair of shoes — sturdy, fashionable
3) a suit of clothing — warm, attractive
4) a child — beautiful, intelligent
5) a vacation — pleasant, glorious
6) a department store — spacious, luxurious
7) a cake of soap — fragrant, mild
8) a microscope — accurate, powerful
9) a poem — moving, appealing
10) a moving picture — stirring, humorous
2. begin — start
buy — purchase
gentle — docile
work — labour
narrative — story

answer — response
 reliable — dependable
 child — youngster
 desire — wish
 solution — answer
 interesting — curious
 error — mistake

3. 1) vain — conceited
 vein — one of the tubelike vessels which
 carry blood towards the heart
- 2) to — direction toward
 two — a sign representing two units
 too — also; more than enough
- 3) stationary — unchanging in state or
 condition
 stationery — paper, pens, ink, and
 other writing materials
- 4) site — ground on which town or building
 stood, stands or is to stand
 sight — faculty of vision
 cite — mention as an example
- 5) straight — without curve or bend,
 extending uniformly in same direction
 strait — narrow passage of water
 connecting two seas or large bodies of
 water
- 6) lightening — reducing weight of
 lightning — visible electric discharge
 between clouds or clouds and ground
- 7) complement — that which completes
 compliment — polite expression of
 praise
- 8) by — near, at or to side of
 buy — obtain by paying a price
- 9) their — of or belonging to them: used
 as possessive case of they
 there — in or at that place
- 10) its — the possessive case of the pronoun
 it
 it's — a contraction of the two words
 it is

EXERCISE 2

1. 1) Care and wealth are dying in this "dark
 age".

- 2) Pupils are the unkindest, most selfish morons alive.
 - 3) John loved the interesting excitement of death in a big city.
 - 4) My oldest daughter detests working in Haliburton every winter.
 - 5) The good woman embraced the adult with tenderness.
2. 1) The roots of words are interesting in themselves. It is interesting to discover how words have changed in meaning over the years.
- 2) The boundaries of the human mind are set by words. If you increase the vocabulary, you increase the horizons of the mind.
 - 3) Word study makes the mind more precise.

CHAPTER THIRTEEN / Lesson four

EXERCISE 2

canoe: fr. Sp. fr. Haitian canoa, native canoe
 piano: abbr. of It. pianoforte, soft and strong
 gangway: gang fr. A.S. gangan, to go + way fr. A.S. weg, way
 cigar: fr. Sp. cigarro
 cafe: Fr. café — coffee
 shawl: fr. Pers. shāl
 rabbit: fr. M.E. rabet: source uncertain
 algebra: It. fr. Arab al, the + jebr, reunion of broken parts fr. jabara, to reunite
 silk: fr. A.S. seoloc fr. Lat. sericus fr. Gk. Sêres, the Chinese
 snob: dial. — a cobbler's apprentice
 dock: fr. A.S. docce, dock
 intelligentsia: fr. Russ. intelligentsiya fr. It. intelligenza, intelligence
 albatross: fr. Port. alcatruz, a sea fowl
 amen: fr. Gk. amēn fr. Heb. āmēn, certainty
 fr. āman, to strengthen

25 common errors

Please note that in some editions there is a serious mistake in word order: 10. should read — fewer, less: Fewer refers to number; less, to quantity.

EXERCISE 1

1. will (determination)
2. between
3. he
4. effected
5. liable
6. repair
7. as
8. May
9. beside
10. lose
11. into
12. beautiful
13. so that
14. angry
15. fewer

EXERCISE 2

1. false
2. true
3. false
4. false
5. false
6. true
7. true
8. true
9. true
10. false

EXERCISE 1

boy's — boys'
 deer — deer
 me — us
 wolf — wolves
 4 — 4's
 alumnus — alumni
 moose — moose
 thanks — thanks
 foot — feet
 child — children
 no — noes, no's
 gymnasium — gymnasia, gymnasiums

EXERCISE 2

1. detests
2. significant, carelessness
3. prejudices, personal
4. preferences, fascinated
5. exaggerate, obstacles, set, education

CHAPTER THIRTEEN / Lesson seven

EXERCISE 2

1. 1. This definition is faulty because the characteristic stated does not distinguish the object from others in its class.
2. This definition is faulty because no class is indicated and the characteristic is incorrect.
3. This definition is faulty because no class is given. Also, irrelevant information is stressed.

4. This definition is faulty because what is being defined is defined in its own terms.
5. This is not a definition; instead, it is an opinion.
2. (a) Defining encourages the careful use of words.
 (b) It establishes sound habits of thinking.
 (c) It emphasizes the logic of grammar.
 (d) It may develop an appreciation for terseness.
 (e) It clearly illustrates the stupidity in arguments where terms are not defined.
 (f) It encourages the use of the dictionary.

CHAPTER THIRTEEN / Lesson eight

EXERCISE 1

1. institute — suggests care of a permanent nature
 hospital — temporary treatment
2. ailment — suggests a disorder that is slight
 disease — stresses the seriousness of the malady
3. prevent — suggests forceful stopping
 hinder — suggests that the stopping may be just for a time, a weaker stopping
4. cry — any loud or excited utterance
 sob — suggests a cry due to grief, sadness, or pain
5. modest — chaste, decent, suggests a virtue
 innocent — may suggest ignorance
6. miserly — stingy, suggests a flaw
 thrifty — suggests good management
7. hand — the terminal part of the fore limb
 fist — the closed or clenched hand may suggest violence, anger et cetera
8. prosperous — successful, flourishing
 rich — wealthy, suggests only one kind of prosperity
9. melancholy — depression of spirits, suggests passivity
 desperate — suggests a reckless, frantic quality, leads to activity

10. gay — merry, lively
jubilant — suggests an intensity of gaiety,
exultingly glad, shouting with joy

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CHAPTER THIRTEEN / Lesson nine

The Groundwork of Précis by S.C. Glassey is a good basic reference book for this part of the course.

1. In some editions, there is a misprint. The expression should be "incapable of being destroyed".
1. indestructible
2. premature
3. preface
4. pedantic
5. unavoidable
6. gentle
7. ignore
8. unbiased
9. purposely
10. punctilious

EXERCISE 1

- a) The wan, old lady continued talking until she saw me falling asleep.
- b) The basic fear today is fear of atomic war.
- c) After feeling depressed, he decided to recommence enthusiastically in order to achieve his goal.
- d) Boys, I believe that the great sport of football will live forever in your minds.
- e) Step up, everyone, and view the amazing Mello Mellows, the two-cent chocolate-coated bubble gum.

EXERCISE 2

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1. PASSED NEED MONEY LEAVING FOR CAMP
SATURDAY WITH JOHNSON TWINS

CHAPTER THIRTEEN / Lesson ten

EXERCISE 1

1. a) My favourite hat was auctioned speedily.
b) This movie star was the universal favourite of female teen-agers.
c) "The robin, spring's messenger, sings delightfully," said the witch.
d) An adverb clause modifies a verb, adjective, or adverb.
e) The novel's conclusion is exciting and original.
2. The shorter sentences seem more vigorous.
3. a) camouflage
b) illiterate
c) seldom
d) commend
e) such
f) pioneers
g) expose
h) pessimism
i) immigrate
j) threat
k) monthly
4. a) Be cautious of becoming pessimistic: pessimism leads to unhappiness.
b) His very handsome appearance was envied by other men.
c) People who had supported this girl became embarrassed when the truth about her was revealed by the police.

EXERCISE 2 A Wise, Old Fox

A Fox escaped from a trap, only by leaving his tail behind. Finding his loss almost unbearable,

he called together the other Foxes and suggested that they cut off their tails because they were ugly, inconvenient, and unnecessary. A wise, old Fox retorted that the other Fox would not have advised thus, had he not lost his own tail.

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CHAPTER FOURTEEN / Lesson one

EXERCISE 1

1. (a) loose
(b) periodic
(c) periodic
(d) loose
(e) loose
(f) periodic
(g) loose
(h) loose
2. Too many periodic sentences may result in an artificial effect.

EXERCISE 2

1. (a) Waste not; want not.
(b) Women are emotional and sentimental, but men are logical and practical.
(c) Pessimists wallow in unpleasant contemplation; optimists dwell in pleasant cogitation.
(d) Unselfish and polite are teen-age boys; selfish and rude are teen-age girls.
2. Courage is to be admired; cowardice, to be scorned.
The quality of courage is one that everyone should esteem highly; whereas, cowardice is an attribute that should be despised as unworthy.
3. (a) I remember walking by the river that December night and feeling lost and lonely.

- (b) Do you recall how beautifully the band played at the Malvern Collegiate At Home last year?
- (c) Far off, I could hear the indistinct sound of the boat, a small craft, that would bring presents and supplies to the anxious family.
- 4. (a) As I shivered in the dark, I suddenly saw a terrifying apparition.
- (b) As she slowly unwound the bandages, her face became more and more appalling.
- (c) What was it?

CHAPTER FOURTEEN / Lesson two

EXERCISE 1

1. I admit having killed him.
 I shall risk trying once more.
 Did you consider telling him to stop?
 Do you deny drinking the whiskey?
 Finish eating and then you may leave the table.
 Avoid rushing if you can.
 The performer will appreciate being observed by the talent scout.
 I enjoy minding my own business.
 Do you mind having been observed at work?
2. I can go.
 Let us watch the boys play.
 Let me go!
 Did you hear the girls sing?
 See them tumble high in the air.
 You may try if you feel lucky.
 "Feel the snakes crawl over your arms,"
 whispered the hypnotist.
 Make do with what you have.

EXERCISE 2

1. Shall I begin to read now?
 Shall I begin reading now?

2. Did you too start to wonder about his indifference to high marks?
Did you too start wondering about his indifference to high marks?
3. You will love to ski in the Alps.
You will love skiing in the Alps.
4. I hate to meet rude children.
I hate meeting rude children.
5. Frank will cease to participate unless you keep quiet.
Frank will cease participating unless you keep quiet.
6. Did you stop to consider his plan?
Did you stop considering his plan?
7. Why should I prefer to stay at home?
Why should I prefer staying at home?
8. Does he like to play hockey?
Does he like playing hockey?
9. Continue to do your best work.
Continue doing your best work.
10. Did the children remember to go to the dentist?
Did the children remember going to the dentist?
11. I intend to sue for the entire amount.
I intend suing for the entire amount.

Note the changes in meaning in sentences 6 and 10.

EXERCISE 3

1. Had you heard of Joyce's singing before that review?
2. We did not like his doing that job.
3. To sum up quickly: the brothers did not commit the crime.
4. We departed in the car after we had eaten lunch.
5. I had not heard of their buying guns.
6. He wanted to speak seriously to the students.
7. After we had talked for two hours, we heard the clock strike twelve.
8. To meet my enemy, I invented a clever plan.
9. He did not object to my looking at the letter.
10. Before leaving, he combed his hair very carefully.

EXERCISE 1

2. Nowhere else in the low-priced market can you find the quality present in the Makurio. For smooth speed, Makurio's your need! Observe it gliding, sliding, effortlessly riding over any terrain. See your dealer tomorrow and drive one away.

CHAPTER FOURTEEN / Lesson four

EXERCISE 1

1. 1) The people began to cry and started shouting good-byes.
The people began to cry and shout good-byes.
2) The play told of a man's insecurity and how he was ill.
The play told of a man's insecurity and illness.
3) A pupil should be enthusiastic, intelligent, and ought to have a polite manner.
A pupil should be enthusiastic, intelligent, and polite.
2. who believe in ghosts — who practise black magic
fully — soon
such beliefs — such practices
bodies — minds — souls

EXERCISE 2

1. Bill's essay was short, inaccurate, and dull.
2. The singer cancelled her engagement in Ottawa because of laryngitis and exhaustion.
3. We decided to spend the winter in Jamaica,

and the summer in the Rockies.

4. The angry father gave his son a choice -- going without all privileges, receiving a beating, or chopping wood.
5. The bandit said that he would return soon and that we should keep quiet.

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EXERCISE 3

1. He was given his choice: freedom or imprisonment.
He was given his choice: being free or he might be imprisoned.
2. 1) She was pretty, blue-eyed, and golden-haired.
2) To locate the old miser was my first aim; to demand my pay, my second.
3) Rugby players should be husky, courageous, and intelligent.
4) I expected that Jim would win the prize and refuse it.
5) I admired the actor's performance not only tonight, but also last night.
6) The beach is sandy, clean, and uncrowded.
7) Not only my father was pleased with my report card, but also my girlfriend was.
3. 1) The man was short and fat.
2) The detective followed him to the office and to the house.
3) I knew that I should start studying and that I should stop playing.

CHAPTER FOURTEEN / Lesson five

EXERCISE 1

1. (a) Spelling numbers expressed in three or more words would take up a good deal of space. Also, such numbers in figures appear more emphatic.
(b) If numbers that begin sentences are spelled out, it is clear that a new sentence

- has begun. Otherwise, there may be confusion.
- (c) A clear, concise effect is achieved when numbers used with a.m. or p.m. are expressed in figures.
 - (d) Clarity demands that several sums or numbers which occur close together in a passage should be expressed in figures. Also, comparison can easily be made if such numbers are given in figures.

CHAPTER FIFTEEN / Lesson one

EXERCISE 2

1. Your reasons, illustrations, and comparisons, regardless of how vivid they are, will be of little use in the art of persuasion if your listener feels that you are insincere. A lack of sincerity on your part suggests that what you are proposing is not a serious consideration.

CHAPTER FIFTEEN / Lesson two

1. This paragraph differs from written opinion in that it includes explanation, illustration, example, and logic to fortify the author's belief.
2. The argument is fairly convincing for such a short piece of prose.
3. The illustration of the child "pinching it, swinging it, pulling it; or putting it to bed, dressing it ..." is very forceful.
4. Had the argument been longer the concluding statement would not have seemed so abrupt.

Also, the conclusion is too sweeping: it should have been qualified.

5. The author's topic is that "what is play for the child is pain for the pet." Every sentence, except the last, helps develop this one topic: no extraneous information is introduced. Even the last sentence contributes to the unity of the passage because it is a conclusion that the writer draws from the examination of his topic.

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The paragraph is coherent too. The mechanical links of "child" and "pet" and similar terms help tie the composition together. More important is the coherent structure of the paragraph. The first sentence which states the topic is followed by a vivid illustration of this idea. The next two sentences indicate forcefully the consequences of such play; the next two sentences explain sympathetically why there are such dire consequences. The last sentence forms the conclusion which the writer draws from the previous sentences. Thus we see that the entire paragraph structure is a logical linking of thought to thought.

EXERCISE 1

2. Teen-age problems — Adolescence is the most difficult period of growing up.
Driving instruction — Driving instruction as a school subject would be a waste of time.
Smoking — Cigarette smoking is injurious to health.
3. This statement says that you can cause people to believe as you do more quickly if you appeal to their feelings rather than to their understanding. Realize, though, that "emotional convincing" is not so permanent in effect as "rational convincing."

EXERCISE 1

1. Some prejudices are inherited: one accepts the opinions and beliefs of his parents. Other prejudices arise from one's experiences.
2. Emotional thinking clouds sound, rational judgments.
3. If you believe only what you want to believe, your entire perspective of life will be out of focus: you will be living in a "wish fulfillment" world rather than in the real world. Your observations, emotional responses, and reflections will be unsound because your thinking process will be warped.
4. Modern advertisers play upon people's natural inclination towards vague reasoning. Such a meaningless statistic as "9 out of 10" is rarely subjected to much rational criticism. Think of the vague advertising terms that are impressive because people do not bother to reason clearly! "Unbeatable value", "the most nourishing cereal", "feel better fast", "superb and unmistakably different", "costs only a penny a serving", are expressions that influence buyers; yet, these same expressions if scrutinized would lose much of their power. People are often either too busy or too lazy to bother reasoning carefully about products they buy, particularly if the product is inexpensive.
5. Note that the clarity of thought in some of the statements is hindered by more than one flaw.

CHAPTER FIFTEEN / Lesson four

EXERCISE 1

1. a) Therefore, if I do not go to college, I shall become very wealthy.

- b) Therefore, that teacher has a grudge against me.
 - c) Therefore, you will be an honour student in high school.
 - d) Therefore, I have an allergy to strawberries.
 - e) Therefore, I shall get high marks on the test.
2. a) When I let go a bar of steel, it dropped to the ground. I tried the same experiment with eighty different pieces of steel: each fell to the ground. Therefore, objects of steel when released from the hand, drop to the ground.
- b) When I memorized my French vocabulary, I found it easier to do my French homework. Janice and Michelle did the same with the identical result. Harry, Mark, and John learned their French vocabulary, and for them, too, the homework was easier. Therefore if you memorize your French vocabulary, you will find it easier to do your French homework.
- Both these conclusions should be tested with more examples.
3. Sound generalization is a good way of supporting arguments because the conclusions drawn are based on many typical examples which represent many more cases just like them. This weighty evidence is very convincing.
4. Often false generalization is called hasty generalization.

EXERCISE 2

2. New paint improves the appearance of old rooms.
- a) Our living room at the cottage was a dull, depressing place till we painted it an attractive light blue.
 - b) The dingy attic room of Bob's house was unused until his mother painted it a pale green; now, each of the children wants the room as his bedroom.
 - c) The Art Gallery's smallest room has been

repainted for the first time in twelve years; now, attendance in that particular room has trebled since the improvement, even though the showing has been the same for years.

CHAPTER FIFTEEN / Lesson five

EXERCISE 1

1. Writers use reasoning by analogy because it seems so vivid and impressive.
2. analogy — fr. Greek ana, according to + logos, ratio, proportion

EXERCISE 2

1. Lydia Allan a famous screen star,
Uses Babbola, the best soap by far.
If you faithfully use it, just as she,
Without doubt then, a star you will be.
2. You might refer to Shylock's argument in
The Merchant of Venice wherein he attempts
to justify his desire for revenge by compar-
ing Jews and Christians. (Act III, Scene 1)

CHAPTER FIFTEEN / Lesson six

EXERCISE 1

1. People often reason from cause to effect
and from effect to cause because so much
of this type of thinking is based on actual
experience.

EXERCISE 2

1. Because I washed my car today, it will rain.

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PROJECT

The process of student marking is valuable. It is not too significant whether Johnny has graded Mark's composition as 10 out of 10 or 9 out of 10. What is important is that Johnny is learning how to judge and evaluate. This procedure of reading, discussing, and marking helps him learn the standards that will enable him to speak and write more effectively.

CHAPTER FIFTEEN / Lesson seven

EXERCISE 1

1. Non sequitur means an inference, or conclusion, that does not follow from the facts stated. The expression is Latin, meaning "it does not follow".
3. Often major premises begin with the word "All". Sometimes though, the major premise is merely an assertive statement. For example, "Flowers grow luxuriantly in my garden." The word "Therefore" starts a conclusion.
4. A fallacy is that which misleads or deceives.

EXERCISE 2

1. All men have eyes.
A dinosaur has eyes.
Therefore all men are dinosaurs.
2. A syllogism is a good test of logic because the involved pattern as a thinking process requires close scrutiny before one accepts its conclusion. First, your major premise must be sound; next, the minor premise must be a

correctly related specific instance; finally, the conclusion must be logical. If the syllogism satisfies all three conditions, the logic is free from error. If the logic is erroneous, it may show up in several places.

CHAPTER FIFTEEN / Lesson eight

It is wise before starting Exercise 1 (Oral) to review in detail the common fallacies in reasoning: prejudice, desire, rationalization, false generalization, false analogy, mistaken causal relationships, and faulty syllogisms. Sometimes the reasoning in a statement may be faulty for more than one reason.

CHAPTER FIFTEEN / Lesson nine

EXERCISE 1

1. Debating is a valuable experience. You must consult books for pertinent information and then organize it carefully: this practice is good training. Also, your ability to speak in public is put to the test in a debate. In fact, often you have to think and argue without any formal preparation, if your opponent brings up an unexpected point. Finally, since your speaking should be a good example of sound argument, you are being trained to think clearly and logically.
2. Too many debaters, interested only in winning, are forced to say what they do not believe. In fact, some debates degenerate into tricks and deceit. Often too, speakers, anxious to obey the rules, bore the audience with their meticulous formalities. Finally, a debating co

may be so wrapped up in his team's winning the trophy, that he and the debaters lose sight of any worthier goal: debating then becomes a bitter contest.

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3. (a) Resolved, that driving instruction should be a compulsory subject in the secondary school.
- (b) Resolved, that local citizens should be responsible for the maintenance of the playground in their area.
- (c) Resolved, that students who fail to pass should pay a special fee before they are allowed to repeat that grade next year.

CHAPTER SIXTEEN / Lesson one

EXERCISE 1

1. Enunciation is the manner of rendering word sounds, distinctly or indistinctly; whereas, pronunciation is the act of uttering the sounds correctly with reference to stress and grouping. Poor enunciation, indistinct uttering of words, is often due to carelessness.

EXERCISE 2

1. volume — the quantity of tone and sound
resonance — the round, full vibrating
quality of sound
pitch — the tone of a voice
inflection — the rise and fall in the voice

EXERCISE 2

1. Some very good speeches result from this instruction. Record several of them. If certain students are having difficulty, let them read their speeches: stutterers usually do a creditable job on the assignment because they feel the security of a script.
2. A good method of handling this exercise is to collect the humorous anecdotes and select the three best. Then, inform the writers of your choice and give them time to prepare their delivery. Vote to determine whose anecdote is best and whose speaking is most effective.

CHAPTER SIXTEEN / Lesson three

Discussions can be very valuable if the students have had some time to investigate the subject. Too often, impromptu discussions waste time.

EXERCISE 2

Group discussions can be very beneficial. The student must think clearly and present his views correctly and effectively. Moreover, he tests the logic of other students and strives to make sound judgments based on the facts. Finally, the pupil is exposed to new ideas and information and thus widens the horizons of his mind.

EXERCISE 1

2. a) How can we honestly consider ourselves "civilized" while we heedlessly allow thousands of our countrymen to die of starvation?
- b) Gaudy prizes, shouting barkers, dizzying rides, and frenzied crowds help create the mad excitement of the amusement park.
- c) My favourite sport is basketball because, although it demands great skill, determination, and endurance on the part of the professional player, it is a game that a beginner can learn quickly and easily.
3. A monotone is a single tone used continuously for speech.

EXERCISE 2

1. a) Missiles
- b) Hit Parade Music
- c) My Little Brother
- d) If I Were The Teacher
- e) A Favourite Sport
2. Whenever you hear men discuss the inevitability of another World War, do not forget little Myoshi with the crippled body and the mind that is now a fool's.

CHAPTER SIXTEEN / Lesson five

This material may be spread successfully over several periods in class. Most students thoroughly enjoy Practice A, the Question Box. Another period may be spent profitably on Practice B, an Extemporaneous Public Speaking Contest.

EXERCISE 2

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Extemporaneous public speaking, more closely related to our lives than formal public speaking, is very valuable practice. We must think clearly and logically about what we wish to say, yet we do not have unlimited time to prepare ourselves. Such practice helps us develop mental agility as well as poise. Then too, our actual speaking should be distinct, pleasant, and effective. What more interesting way is there to help us achieve these goals?

PROJECT

Although this exercise will prove very exciting to all your students, one caution is necessary: be certain to set limitations on what you will allow in the trial. Give definite rules about the acceptance and handling of witnesses and documented evidence.

Remember that this is a public speaking practice; the legal atmosphere is just an embellishment. Also, sometimes a jury vote is more effective than a class vote. This entire trial exercise — explanation, preparation, procedure — requires at least three periods.

CHAPTER SEVENTEEN / Lesson one

EXERCISE 1

1. Quality is considered a character short story: it is the character of the Gesslers that determines the outcome of the plot. Had they not insisted on quality in an age of mass production, the conclusion would have been different.
2. The dominant mood is one of sympathy. Some contributing references are: "now no more"

"a little bent . . . blinking"; "I felt sorry I had mentioned this grave thing"; "Dose are nod my boods"; "Dey get id all . . . Dey dake it away from us, who lofe our boods. Id gomes to this — bresently I haf no work"; "beoble do not wand good boods, id seems"; "how aged and wan"; "He could nod ged over losing de oder shop"; "I had left a man of sixty, I came back to one of seventy-five, pinched and worn and tremulous"; "Did I dell you my brudder was dead?"; "so feeble had he grown". We are presented with a picture of a fine man who died believing in an ideal; yet, he was judged by society as "a character" because of this ideal.

3. Mr. Gessler is unusual because he believed so strongly in the importance of quality that he suffered great hardship in attempting to maintain this ideal. The average man would have forsaken his ideal in order to have the comforts and necessities of life.
4. In the first interview recorded in the story, the author, a shy boy, is told by Gessler that making boots is an art.
5. One very effective dialogue passage is the conversation between Gessler and the author when the latter absent-mindedly entered the shop while he was wearing shoes bought elsewhere.

Dialogue seems more realistic than an exposition by the author of what takes place. Also, the reader can gain a fast identification with the characters when he reads their actual speeches.

6. There will be disagreement here because this question requires a very subjective judgment. One highly pathetic touch, though, is the older Gessler's remark — "Did I dell you my brudder was dead?" He had forgotten that over a year ago he had given the author this information.
7. More characters might have confused the issue and watered down the emotional response to Gessler. Gessler represents Quality as opposed to the big business interest in Quantity. The author serves as an interested commentator on this sad

struggle which the latter wins. Our sympathies are strongly directed towards Gessler.

8. The clerk's reply is more effective because it seems abrupt and cruel. His attitude increases reader sympathy for the late Gessler.
9. The title is excellent: it is short, arresting, and pertinent.

CHAPTER SEVENTEEN / Lesson two

EXERCISE 2

1. Because students often experience difficulty in selecting the climax of a story, they should be reminded that the climax is the apex of interest or emotion from the author's point of view. Too often, students interpret the term from their subjective point of view: as a result, the climax for some seems to take place in the middle of the story. If disagreement arises regarding the climax, have the students ask themselves what point the author most likely intended to serve as the climax.
 - (a) "You ripped it!"
 - (b) A slow smile formed on his lips as he saw the searchers rush towards him.
 - (c) "The revenge I thought I wanted, I no longer care about."
 - (d) "I didn't go, after all." she whispered.
2. Mystery, fear, humour, sadness, bitterness, excitement, despair, melancholy, joy, awe, admiration, indignation, seriousness, tragedy and sympathy are common moods that students will suggest.

EXERCISE 1

2. (a) "What you want wit me? You done it.
You're rocko!"
- (b) "What should I do? It's your fault, anyway.
You're nuts."
- (c) "What do you expect of me? After all, you
are entirely responsible. You must be
insane."
- (d) "What, in the name of the gods, are you
asking me to do? You alone are guilty.
You must be completely mad."
- (e) "You expect me to do something about it?
You're the idiot who is responsible.
You're crazy."

CHAPTER SEVENTEEN / Lesson four

PROJECT

A variation of this method as a stimulant to writing is to tape several big coloured pictures to the board, and have the students prepare a plot plan that is suggested by one of the magazine covers. Stress to the students that the pictures are merely suggestive and should in no way limit them. Saturday Evening Post covers are excellent for this practice.

EXERCISE 1

1. Students have a habit of stressing physical appearance as the factor that creates vitality in an individual. Do not let them overlook the importance of a person's voice, his manner, his gestures, and his intellect in producing a vivid impression.
2. The emotional experience here might be a combination of bitterness, envy, self-pity, and anger. The person, however, who sincerely believed that he had done the right thing might just be indifferent to the situation.
3. The emotional experience here might be a combination of joy, relief, guilt, and sympathy.

EXERCISE 2

2. Whenever students are asked to act out the scenes they have created, it is a good idea to give them ample time to prepare the production. Do not call upon members of a class to act out parts that they have not had time to read and study. Let them, instead, prepare the acting that night and produce the scene the next day in class.

EXERCISE 1

1. A strange shadow fell across the blind. A flicker of moonlight revealed another figure hiding behind a white column. Then, the huge iron door began to open with an eerie sound that chilled my blood.

EXERCISE 1

1. The title is good because it is brief and interesting. Even more important is the fact that the title is pertinent: the candlesticks and people's reactions to them reveal the characterization of the Bishop, the convict, and Persomé. Much of the plot develops from the candlesticks: the temptation, the stealing, the capture, the release, the regeneration of the convict, and the gift.
2. McKinnel wants us to feel admiration for the Bishop.
3. This play takes place at the beginning of the nineteenth century in a Bishop's kitchen, about thirty miles from Paris. The room is simply and substantially furnished. There is a fireplace with a heavy mantelpiece. Also, there is an oak settle with cushions. On a table at right centre are writing materials and a crucifix. A clock, kitchen dresser, chairs, books, and two handsome candlesticks are part of the scene.
4. On stage, contrasts are essential for the sake of clarity. Any confusion can be cleared up by author explanation in a narrative; but in a drama, if two characters have similar physical appearances and voices, the audience will have difficulty distinguishing them.

There are many contrasts in the play. One physical contrast is the appearance of young Marie and the widow Persomé. Two moral contrasts are the generosity of the Bishop and the selfishness of Persomé, and the cruelty of the latter as opposed to the kindness of the former.

5. The main struggle is the conflict between good and evil in the convict. After years of mistreatment, he is bitter and blasphemous; however, he is not beyond redemption. His

sensitivity is apparent in his soliloquy on page 254.

- (a) Persomé (imitating). "Yes, Madam." Then why haven't you told me, stupid!
 - (b) Convict (angrily). I don't want any damned religion, I tell you.
 - (c) Convict. I — I — didn't believe there was any good in the world; one doesn't when one has been in Hell; but somehow I — I — know you're good, and — and it's a queer thing to ask but — but could you, would you bless me before I go? I — I think it would help me. I —
7. There are many high spots of suspense in the play: the entrance of the convict, the convict's threats, the convict's temptation, and the meeting of the arrested convict and the Bishop.
 8. The climax occurs when the convict asks the Bishop to bless him.
 9. Some good stage directions are — "She goes to door C ; as it opens the snow drives in"; "comes to table and opens a book, then looks up at the candlesticks"; "Convict looks long at the Bishop"; "Convict eats voraciously and throws a bone on the floor."

EXERCISE '2

1. A crisis is a turning point, a critical or decisive moment. A climax is the highest point in the action of a narrative or drama. There may be several crises in a story, but only one climax.

CHAPTER EIGHTEEN / Lesson two

EXERCISE 2

Some students prefer to prepare a scenario of a current movie or television play.

EXERCISE 1

Impersonations and pantomimes are very effective if students are allowed sufficient time to prepare them.

EXERCISE 2

1. Some suggested historical characters are
— Julius Caesar, Napoleon, Cleopatra,
Marie Antoinette, Queen Victoria, Columbus,
Lincoln, Boadicea, Genghis Khan.

Give students time to do some library research on this exercise

3. (a) domineering
(b) sarcastic
(c) superstitious
(d) patriotic
(e) pessimistic

CHAPTER EIGHTEEN / Lesson four

PROJECT

Many good dialogue passages are in Jane Austen's Pride and Prejudice: three proposals — Collins to Elizabeth, Darcy to Elizabeth, and Darcy again to Elizabeth — are effective in drawing a picture of society through conversation. Note the speeches of Mrs. Bennet, Lady Catherine de Bourgh, and Collins, and how they add to the humour of the story.

EXERCISE 1

1. royalties — money paid to the author for permitting the use of his play
 a cue — the final words of an actor's speech indicating the time for another actor to speak or enter
 stage business — actions of the characters on stage
 liners — a thin stick of make-up for shading and accent
 stage right — the right side of the stage from the actor's point of view as he faces the audience
 to upstage an actor — to force an actor to turn his back to the audience. When actor A wishes to upstage actor B, the former places himself on stage so that actor B is between actor A and the audience. To make the ensuing conversation seem natural, B must turn away from the audience.
 dress rehearsal — the final rehearsal of the play as it is actually to be presented
2. Suspense is a state of anxious uncertainty or expectation; whereas, surprise is the emotion excited by the unexpected. Surprise usually follows suspense.
3. A television script details "the basic shot" which is to appear on the screen at a given instant: the long shot, the close-up, and the medium shot. No visual instructions to a cameraman are present in a radio script. Also, detailed movements and gestures of the actors are noted in the television script; these do not appear in the radio play.
5. A play with a message is one that strives to teach or point out a lesson.

EXERCISE 2

A variation of this exercise is to have each student bring to class a certain critic's review of a movie.

If every student in all your classes is asked to try to bring the column to school, you will have enough copies to work with each individual class. Discuss the review in detail: form, merits, flaws, and suggestions for improvements.

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CHAPTER EIGHTEEN / Lesson six

EXERCISE 1

1. Discussion and dramatic production of a play are valuable because a student receives training in many activities. Besides learning co-operation, self-expression, initiative, and responsibility, the student comprehends forcefully what dramatic literature is. This understanding should lead to an appreciation of drama.

EXERCISE 2

If the best play written by a student is to be produced by actors from his class, let the students use their memorized lines as credits towards their memory work quota.

CHAPTER NINETEEN / Lesson one

EXERCISE 1

1. The letter is interesting and humorous.
2. Some vivid expressions are — "a week of constant nagging and sulking", "partly submerged deadheads", "the little monsters riddled us all night long".

3. The writer has arranged his letter in chronological order to convey the highlights of his canoe trip: the week of nagging, hoisting the canoe, arriving at Brado river, launching and loading the canoe, the three mile paddle, the camp site is discovered, swimming, the long night, dawn, paddling to Kindo, hiding the canoe, walking to town, and spending the rest of the day sleeping. The writer has selected only the interesting aspects of the trip. He also shows his selection and arrangement by leaving the most important information till the end of the letter as a climax — his refusal of the invitation.

CHAPTER NINETEEN / Lesson two

EXERCISE 1

The writer has attempted to comfort the bereaved. He praises the late brother and offers to help if he can. It is comforting to know that a friend cares enough to write such a letter and express his sympathy.

CHAPTER NINETEEN / Lesson three

EXERCISE 1

2. It is wise to observe the rules regarding social correspondence because people often judge us by our letter personality. Although we may say we are indifferent to such rules, people think that we disobey them because of our ignorance.

EXERCISE 1

1. (a) There are many objectionable expressions in this letter. Some of the worst are:
"Mother says that I should write"; "I didn't think I was going to have a good time"; "You're not a bad cook either"; "I should like very much to come back again soon to taste more of your fried chicken and strawberry shortcake"; "Yours truly".
- (c) Notice the incorrect punctuation, the faulty paragraphing, the wrong complimentary close and signature.

CHAPTER NINETEEN / Lesson five

- (a) COME TO ORILLIA GENERAL HOSPITAL
IMMEDIATELY YOUR BROTHER SERIOUSLY
ILL
- (b) ARRIVED SAFELY STAYING AT GREEN
LANTERN MOTEL FOR WEEK

CHAPTER NINETEEN / Lesson six

EXERCISE 2

A variation of this exercise is to let the students reply to any job advertisement in the local paper. Have them bring the columns to class.

EXERCISE 1

- (1) you unintentionally
- (2) please
- (3) I possess the following qualifications:
- (4) Please begin my subscription immediately.
- (5) omit
- (6) omit
- (7) Please forward immediately.
- (8) The club report is inaccurate.
- (9) omit
- (10) omit

CHAPTER TWENTY / Lesson one

EXERCISE 1

1. Some rhymes are fright, bright, bite, sight, might, kite, fight, height, night, right, tight.
3. A thin, twisted, scowling child could be a symbol that stresses the evil of selfishness.
4. Poetry is the elevated expression of elevated thought or emotion in metrical form; whereas, prose is the ordinary non-metrical form of language.

EXERCISE 2

1. ooze, mud, crab, beak, blob.
2. Maureen, Shelley, Leslie, Michelle, Melanie
3. (a) Poverty encourages crime and vice.
(b) Poverty fires one with ambition.
(c) Poverty is always present on earth, and always will be.

The third suggestion has possibilities along poetic lines because of the universality of the concept.

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CHAPTER TWENTY / Lesson two

EXERCISE 1

1. (a) iambic tetrameter
- (b) amphibrachic tetrameter
- (c) trochaic octameter

CHAPTER TWENTY / Lesson three

EXERCISE 1

General Questions:

1. The poet may have seen a disabled veteran in the park one day, and wondered what his life had been like before the war.
2. He feels sad, sympathetic, bitter, and angry.
3. The dominant mood is one of bitterness.
4. The poet stresses the futility of war as illustrated by a helpless war-wreck.

Stanza 1

5. We pity the veteran because he is crippled, cold, and alone. The expressions — "sat in a wheeled chair", "shivered in his ghastly suit of grey", and "legless, sewn short at elbow" — evoke reader sympathy.
6. "Wheeled" is even more suggestive than "wheel" in stressing the helplessness of the soldier. He is unable to move the chair himself.
7. The young boys form a vivid contrast with the broken soldier who is now old. They are active and happy; he is passive and sad.

8. We see the soldier in a grey suit that is legless and sewn short at elbow. He is in a wheeled chair in a park. The time is twilight, and the playful voices of the boys fade as they return home.

Stanza 2

9. Town is more universal than naming one specific place.
10. The dash in line four indicates a pause as the soldier's reverie is broken as he realizes the full force of his present condition.
11. He appears to be a fun-loving, reckless, physical type of person.

Stanzas 3 and 4

12. Some effective expressions that heighten pity are — "last year"; "now he is old"; "He's lost his colour very far from here, Poured it down shell-holes till the veins ran dry".
13. Note that in some editions, there is no division between stanzas 3 and 4. The last line of stanza 3 is — "Someone had said he'd look a god in kilts." The rhyme scheme is A B A B C A C D C D C E.
14. Too regular a rhyme scheme may seem strained, artificial, and insincere.
15. It is an effective line because of the irony. The uniform chosen by the poet is kilts, yet now the veteran is legless.
16. The internal punctuation slows down the line and gives the impression that the veteran is actually struggling to recall the reason why he joined. The punctuation adds to the realism of the poem.
17. It is particularly sad when we realize that the horrible fate of the veteran might not have been: he did not have to go to war.
18. Army life at first was glamorous as he pictured it. Jewelled hilts, daggers in plaid socks, smart salutes, care of arms, and leave were highlights to the veteran.
19. The irregularity suggests a spontaneity that lends an air of sincerity to the poem.

Stanza 5

20. There were some cheers in his homecoming,

but generally, it was a sad affair. Only a solemn man seemed interested in him.

21. The veteran would feel that in the eyes of everyone he was almost dead physically. Moreover, being such a physical person, he would resent the man.
22. "Institutes" is cold in suggestion. This is in keeping with the unpleasant picture of the veteran's future. When people go to a hospital, we think of their temporary treatment; whereas, an institute suggests permanent care.
23. In future, he will be placed in various institutes and live strictly according to the rules. He must accept whatever pity is given him.
24. "Dole" is more effective here than "give" because the former suggests giving sparingly. "Give" could suggest offering in a generous, affectionate way. Since the writer wants to stress the bleak future of the veteran, "dole" is better.
25. The repetition stresses the bitterness of the poet that a helpless man must wait in a cold, dark park until an orderly arrives to wheel him to shelter.

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ADDITIONAL EXERCISES IN FUNCTIONAL GRAMMAR

Using nouns

EXERCISE 1

Use an appropriate noun to complete each of the following comparisons:

as timid as a ...	as green as ...
as soft as ...	as happy as a ...
as playful as a ...	as white as ...
as sharp as a ...	as brave as a ...
as meek as a ...	as fast as ...

EXERCISE 2

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Suggest three nouns that would serve as suitable names for each of the following:

- | | |
|-------------------|------------------|
| a race-horse | a country estate |
| a submarine | a racing car |
| an ocean liner | a large dog |
| a special dessert | a kitten |

EXERCISE 3

Use each of the following nouns in a sentence that shows that you understand how its meaning differs from that of each of the other nouns with which it is grouped.

- cottage, mansion, castle, hovel
chair, bench, throne, pew
explorer, courier, wayfarer, nomad
river, stream, rivulet, creek
wind, breeze, cyclone, draught

Using Adjectives

EXERCISE 1

Make lists of adjectives that you might use to describe each of the following:

- | | |
|-----------------|--------------|
| a wrestler | a library |
| a ruined castle | a storm |
| a cafeteria | a laboratory |
| a forest | a bank |

EXERCISE 2

List all the adjectives that you can to describe:

- | | |
|-----------------|------------------|
| various shapes | various sounds |
| various colours | various smells |
| various sizes | various textures |

EXERCISE 3

Use each of the following adjectives in a sentence that shows that you understand how its meaning differs from that of each of the other adjectives with which it is grouped.

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clear, evident, obvious, plain
new, fresh, modern, recent
small, minute, petty, tiny
harmful, deadly, destructive, hurtful

EXERCISE 4

Two writers describing the same thing may use different adjectives to express approval or disapproval. Add three pairs of adjectives to the following list.

Expressing Approval	Expressing Disapproval
---------------------	------------------------

lively	rowdy
resolute	stubborn
friendly	familiar
forthright	blunt
mild	timid
gentle	weak
carefree	thoughtless

For each pair of adjectives, write two sentences, one expressing approval, the other, disapproval of the same thing.

Using pronouns

EXERCISE 1

Practise correct writing by using the proper form of the personal pronoun in each of the following sentences.

1. He wanted you and (I, me) to do all the work.
2. (Us, We) men must work together.

3. It was (they, them) who built this great nation.
4. The lady told Betty and (I, me) all about the old house.
5. Nobody knows that better than (me, I).
6. Are you and (him, he) willing to go without the others?
7. He is not so thoughtful as (she, her).
8. That is (she, her).
9. He heard that it was (they, them) who opened the gate.
10. He said that he was going to tell it only to (we, us) boys.

EXERCISE 2

Justify your choice of the form of the personal pronoun in each of the sentences in Exercise 1.

EXERCISE 3

In the following sentences, the underlined pronouns refer to persons or things not named. For each sentence, write a statement explaining how you know to what the pronoun refers.

1. It needs a new picture tube.
2. He has to perform the operation immediately.
3. I rose slowly and, moving to the side of the piano, bowed as the audience applauded.
4. He typed his name and address on the first page and then placed the manuscript in an envelope addressed to his publisher.
5. The nose cone will drop from it and return to the earth.

EXERCISE 4

Name the kind of pronoun used to:

- (a) indicate ownership;
- (b) make a general reference that is not to any particular person or thing;
- (c) refer to the subject of the sentence and indicate that the subject is acting upon itself.

EXERCISE 5

1. Explain how to distinguish possessive pronouns from possessive adjectives.
2. Explain the function of demonstrative pronouns.
3. Explain the meaning of the following terms: first person, second person, third person, antecedent.

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EXERCISE 6

Write three sentences, each containing an emphatic pronoun. Use one pronoun to make a boast, one to strengthen an accusation, and one to express wonder. (See text, page 101.)

Using verbs

EXERCISE 1

Use each of the following verbs in a sentence that shows that you understand how its meaning differs from that of each of the other verbs with which it is grouped.

appreciate, admire, adore, cherish

ask, demand, request, probe

give, award, grant, allot

say, assert, declare, maintain

imitate, copy, mimic, mock

look, glare, gaze, stare

EXERCISE 2

Make each of the following sentences stronger by substituting a verb or verb phrase for the underlined impersonal expression.

1. It is our hope that you will reconsider this proposal.
2. It is her intention to spend the winter there.
3. It is with pleasure that I present this new product.
4. It is not their desire to harm anybody.
5. It is not his wish to see them suffer.

EXERCISE 3

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Compose four sentences in which you use the present progressive tense to indicate that the action is going on now, the simple present tense to suggest that the subject has the power to perform the action now, the present emphatic tense to stress the fact that the subject is capable of performing the action, and the present perfect tense to refer to an action continuing into the present.

EXERCISE 4

Use each of the following copula verbs in an original sentence: become, be, seem, feel, turn, grow, taste, appear, smell.

For each sentence, tell whether you have used the verb to make identification, to show possession, to express time, to indicate place, to express a change of state or condition, or to draw attention to what persons or things are, rather than to what they do.

Using adverbs

EXERCISE 1

Practise economy in writing by substituting a single adverb for the underlined impersonal expression in each of the following sentences.

1. It is with regret that we announce his resignation.
2. It was with great care that he opened the door.
3. It will be with great pride that we shall march to the monument.
4. It was in great triumph that he strode into the hall.
5. It was with an air of defiance that she turned to face her captors.

EXERCISE 2

List all the adverbs that you can to suggest:

- | | |
|------------------|-------------------|
| swift action | slow movement |
| a sad manner | a happy manner |
| a careful manner | a careless manner |

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EXERCISE 3

Improve the following sentences.

1. They couldn't hardly lift the box.
2. I only have three left.
3. When that happened, the girls were so happy.
4. He feels badly about the whole affair.
5. We sure ought to be happy that it didn't fall on us.
6. He hasn't had scarcely any sleep all week.
7. Those flowers smell sweetly.
8. They only left an hour ago.
9. Those apples taste well.
10. This here man thinks he knows all about it.

EXERCISE 4

Increase the force of each of the following sentences by adding an adverb. Tell whether each adverb modifies a verb, an adjective, or another adverb.

1. I am aware of his weaknesses.
2. They were unprepared for the attack.
3. It is a dangerous plan.
4. He was disgusted with their conduct.
5. He refused to see the prisoner.

Using gerunds, participles, and infinitives

EXERCISE 1

Improve the following sentences.

1. They were all talking about him accepting the post.
2. We did not object to Bob doing that.
3. After leaving the house, the door was closed.
4. On arriving in Winnipeg, her aunt met her at the station.
5. By looking from this window, a lake can be seen.

EXERCISE 2

Improve the following sentences.

1. Being published in 1859, the book is one hundred years old.
2. Turning the corner, the tower of the castle can be seen.
3. Running to the window, shouts could be heard in the garden below.
4. Having passed these examinations, university is his goal.
5. Being bound to the chair, help could not be summoned.
6. Having spent five years in California, Canadian winters seemed very cold.
7. Having delayed as long as possible, it was necessary to invent an excuse.
8. Opening the box, a long knife was seen.
9. Being used to the shade, the sun was too bright.
10. Having watched the clock for twenty minutes, the bell finally rang.

EXERCISE 3

Improve the following sentences.

1. To easily make the cut, place the wood in this position.
2. To have green grass, it must be watered frequently.
3. He wants to slowly drive down the coast.
4. He likes to read books and painting pictures.
5. To tie that knot, the rope must be held in this manner.

PE 1111 M16 TCH=KEY

MCMASTER R J RONALD JOSEPH

1926-

CREATIVE COMPOSITION

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